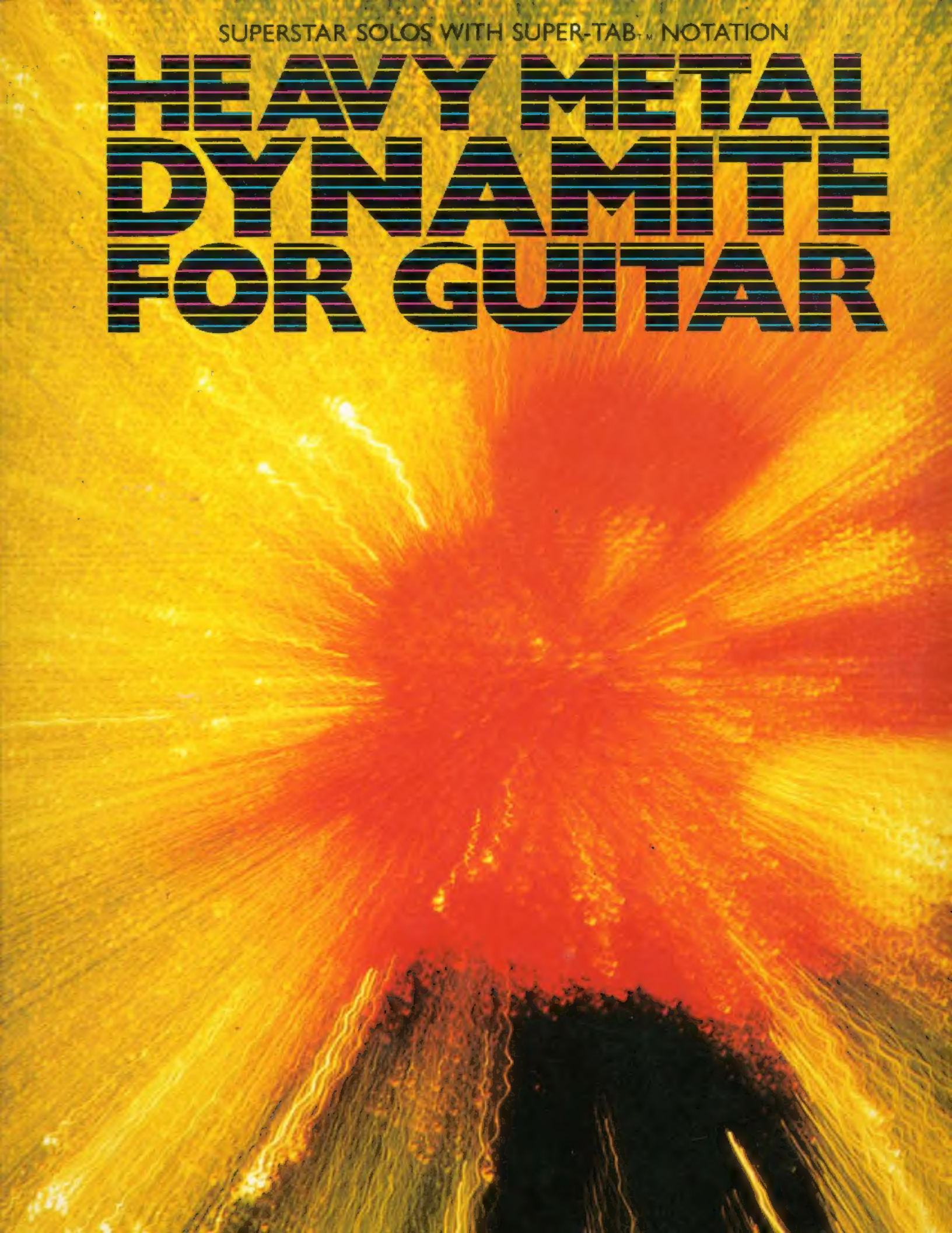
SUPERSTAR SOLOS WITH SUPER-TAB™ NOTATION

HEAVY METAL DYNAMITE FOR GUITAR

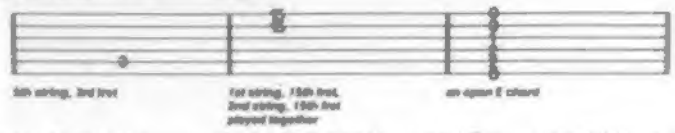


HEAVY METAL DYNAMITE FOR GUITAR

TABLATURE EXPLANATION

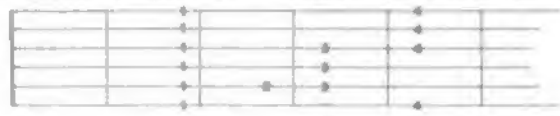
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



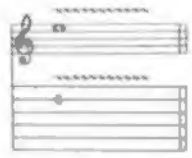
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)

BEND: Strike the note and bend up ½ step (1 fret).

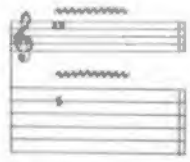
BEND: Strike the note and bend up a whole step (2 frets).

LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.

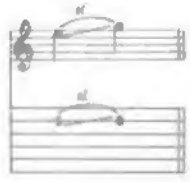
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.

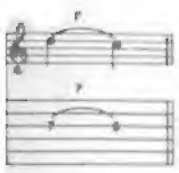


SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.

SLIDE: Same as above slide, but the 2nd note is struck.

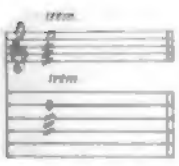
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.

UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.

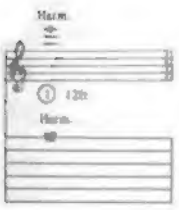


PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.

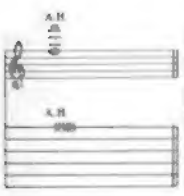
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



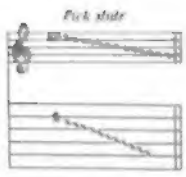
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



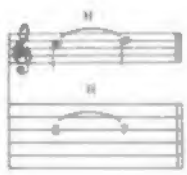
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



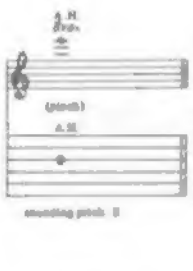
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



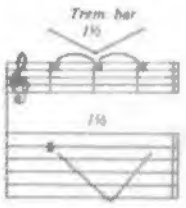
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



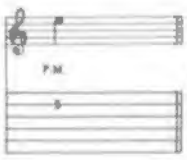
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.

MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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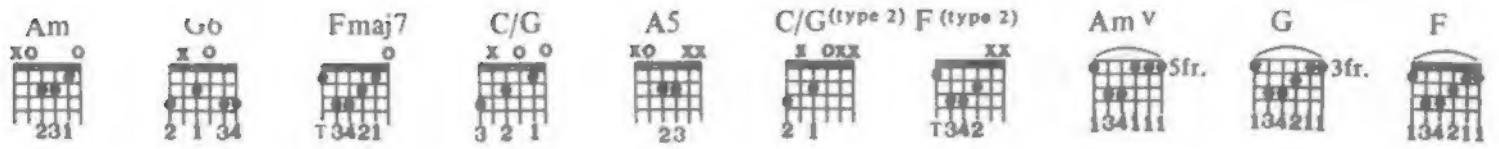
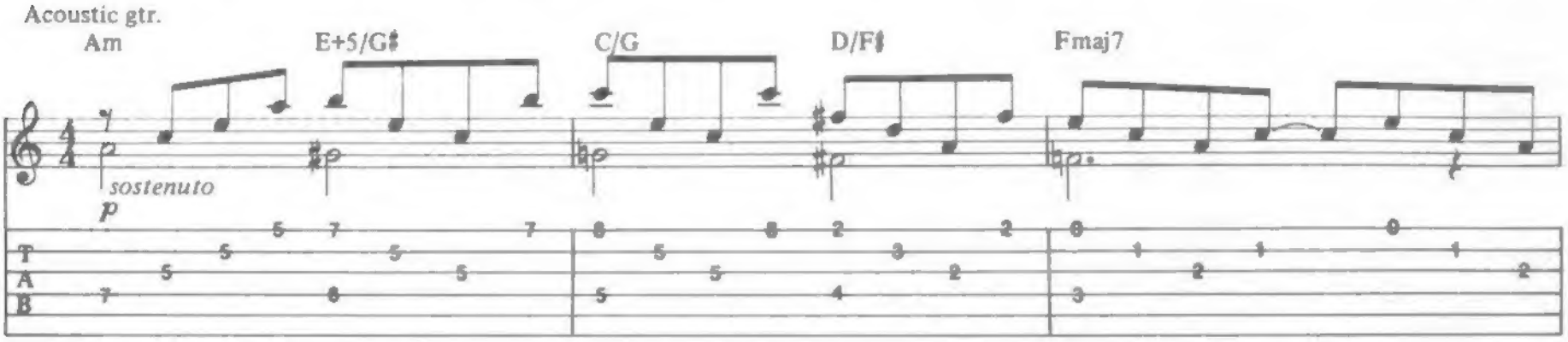
STAIRWAY TO HEAVEN

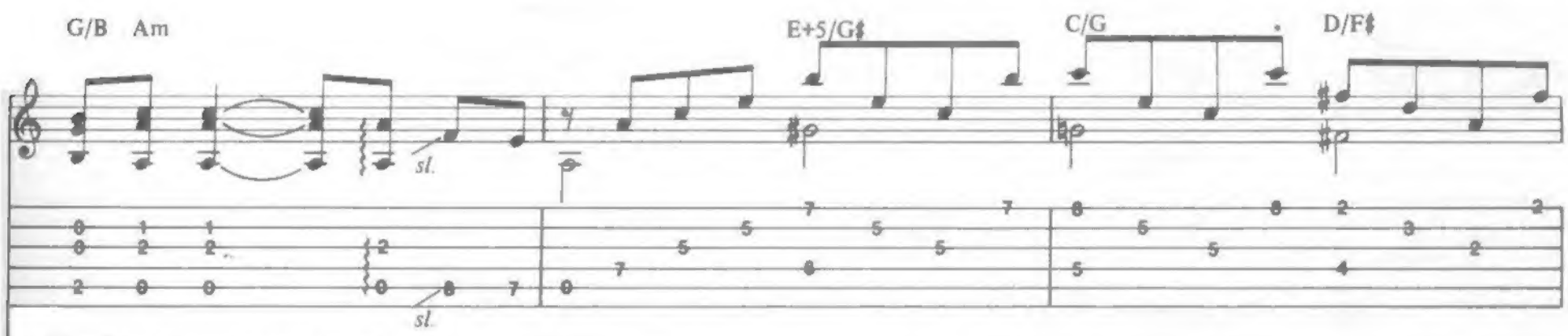
Words and Music by
JIMMY PAGE and ROBERT PLANT



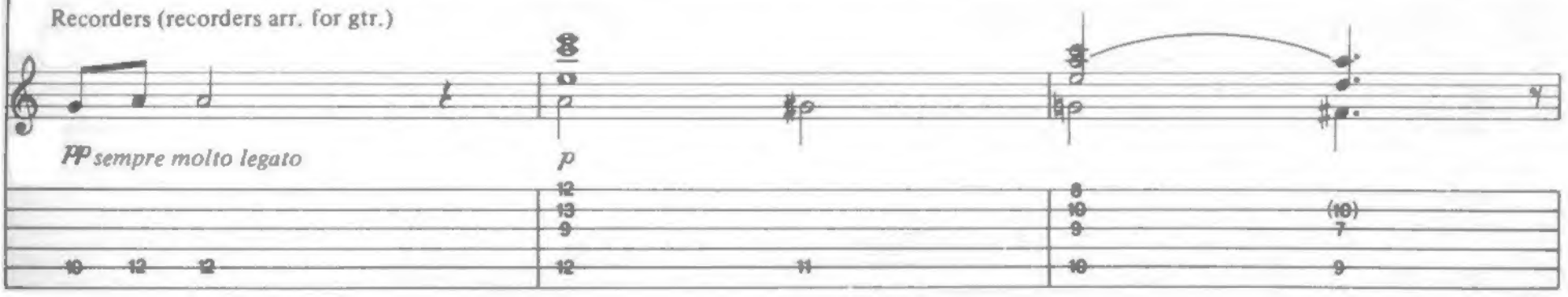
Slowly ♩ = 72 (All other chord voicings found in TAB)

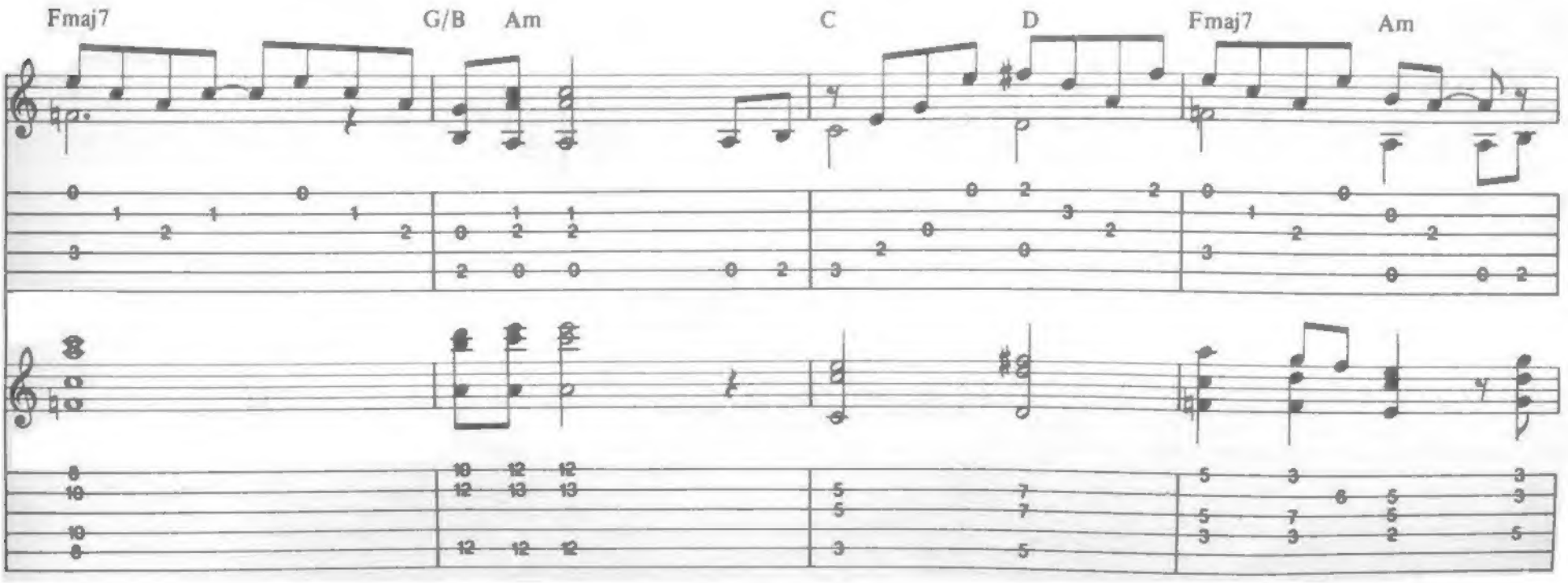
Acoustic gtr.





Recorders (recorders arr. for gtr.)





C G D C D Fmaj7 Am

1st Verse

C D Fmaj7 Am E+5/G♯ C/G D/F♯

There's a la - dy who's sure all that glit - ters is gold and she's

Fmaj7 G/B Am E+5/G♯

buy - ing the stair - way to heav - en. When she gets there she knows if the

C/G D/F♯ Fmaj7 G/B Am

stores are all closed, with a word she can get what she came for.

C D Fmaj7 Am C G

Ooo, and she's buy - ing a stair - way to

D C D 3 Fmaj7 Am

heav - en. There's a sign on the wall,_ but she wants to be sure,_ 'cause you

P

P

C D Fmaj7 3 Am E+5/G♯

know some - times words have___ two mean - ings.___ In a tree by the brook,_ there's a

C/G D/F♯ Fmaj7 G/B Am

song - bird_ who sings,_ some - times all of our thoughts are mis - giv - en.

sl.

sl.

E+5/G♯ C/G D/F♯ Fmaj7 G/B Am G/B

mf

p

Am7 A7sus4 D/A Am7 Em/D

pp cresc. *mp*

Ooo, ___ it makes me won - der.___

(Doubled by 12 stg. elec. gtr.)

D C/D D Am7 A7sus4 D

Ooo, ___ makes me won - der.___

H

H

Am7 Em/A (Dbass) D C/D D

2nd Verse

C G/B

There's a feel - ing I get ___ when I

(2nd x) thoughts I have seen ___ rings of

Rhythm Fig. 1

12 stg. elec. gtr. Rhythm Fig. 1A

sl

mf

Sustain all notes to form chords

sl

Am C G/B Fmaj7 Am

look to the west,_ and my spir - it is cry - ing for leav - ing.—
smoke through the trees,_ and the voic - es of those who stand look - ing.—

(1st x only) In my

H

*T

H

*T

sl

sl

*T = Thumb

C G/B Am7 A7sus4 D

(Play voicings below)

Ooo,_____ it makes me won - der.

Rhy Fig 2

Rhy. Fig. 2A (continued above in slashes)

Am7 Em/D D C/D D (A④7fr.) Am7 A7sus4

Ooo,

D (Em) Am7 Em/D D C/D D (A④7fr)

real - ly makes me won - der. And it's

3rd Verse (poco accel.)

Repeat Rhy. Fig. 1+1A

C G/B Am C G/B Fmaj7 Am

whis - pered that soon if we all call the tune, then the pi - per will lead us to rea - son. And a

C G/B Am C G/B Fmaj7 Am

new day will dawn, for those who stand long, and the for - ests will ec - ho with laugh - ter.

Repeat Rhy. Fig. 2+2A

C G/B Am7 A7sus4 D Am7 Em/D D C/D D Am7 A7sus4

4th Verse (♩= 84)

(Drums enter) Rhy. Fig. 1+1A

D (Em) Am7 Em/D D C/D D C G/B

Oh. If there's a bus - tle in your

Am C G/B Fmaj7 Am C G/B

hedge - row, don't be a - larmed now, it's just a spring-clean for the May queen. Yes, there are two paths you can

Am C G/B Fmaj7 Am

go by, but in the long run, there's still time to change the road you're on.

Rhy Fig. 2+2A

w/Fill 1

C G/B Am7 A7sus4 D Am7 Em/D D C/D D

And it makes me won - der.

w/Fill 1

Am7 A7sus4 D Am7 Em/D D C/D D

Ahh.

5th Verse
Rhy. Fig. 1+1A

C G/B

Your head is hum-ming and it

Am C G/B Fmaj7 Am C G/B

won't go, in case you don't know, the pip - er's call - ing you to join him. Dear la - dy can you hear the wind.

Am C G/B Fmaj7 Am

blow, and did you know your stair - way lies on the whis - 'prin' wind,

C G/B D Dsus4

oh.

poco rit.

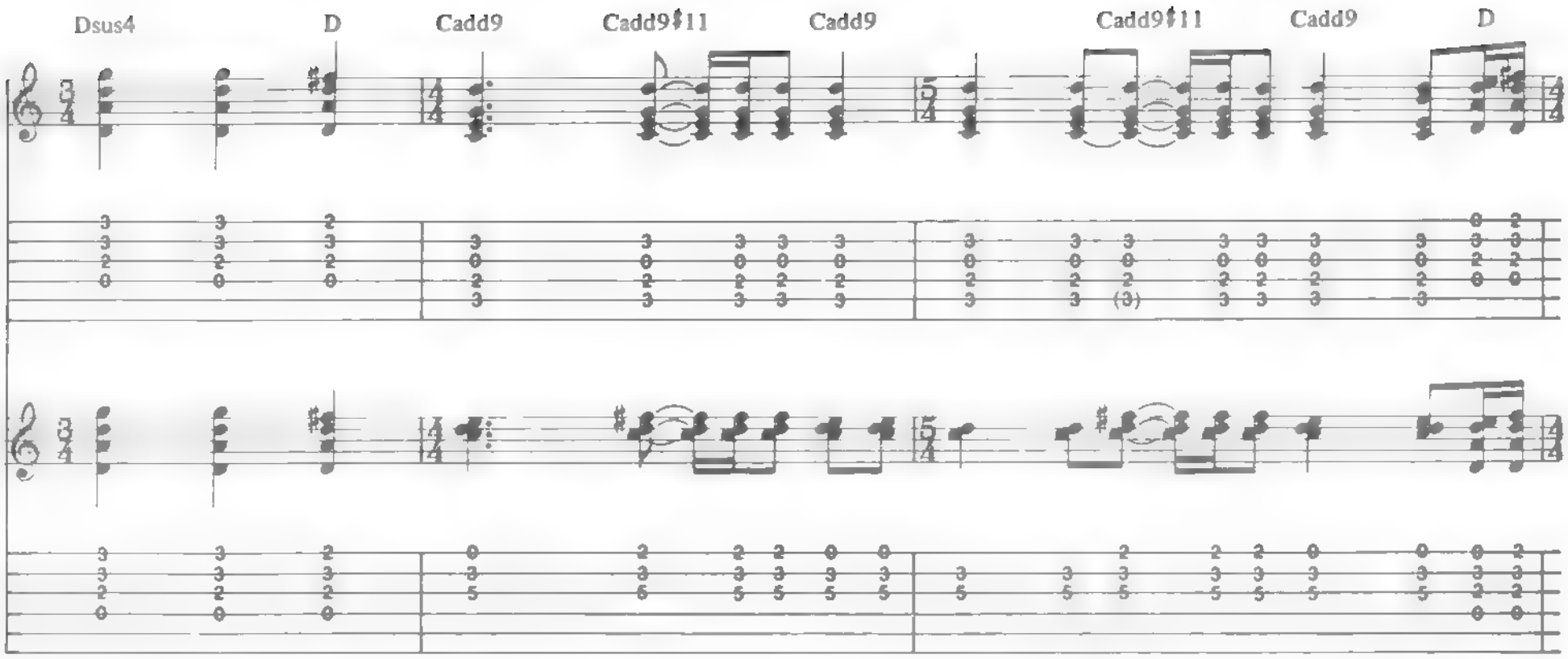
Acous. gtr.

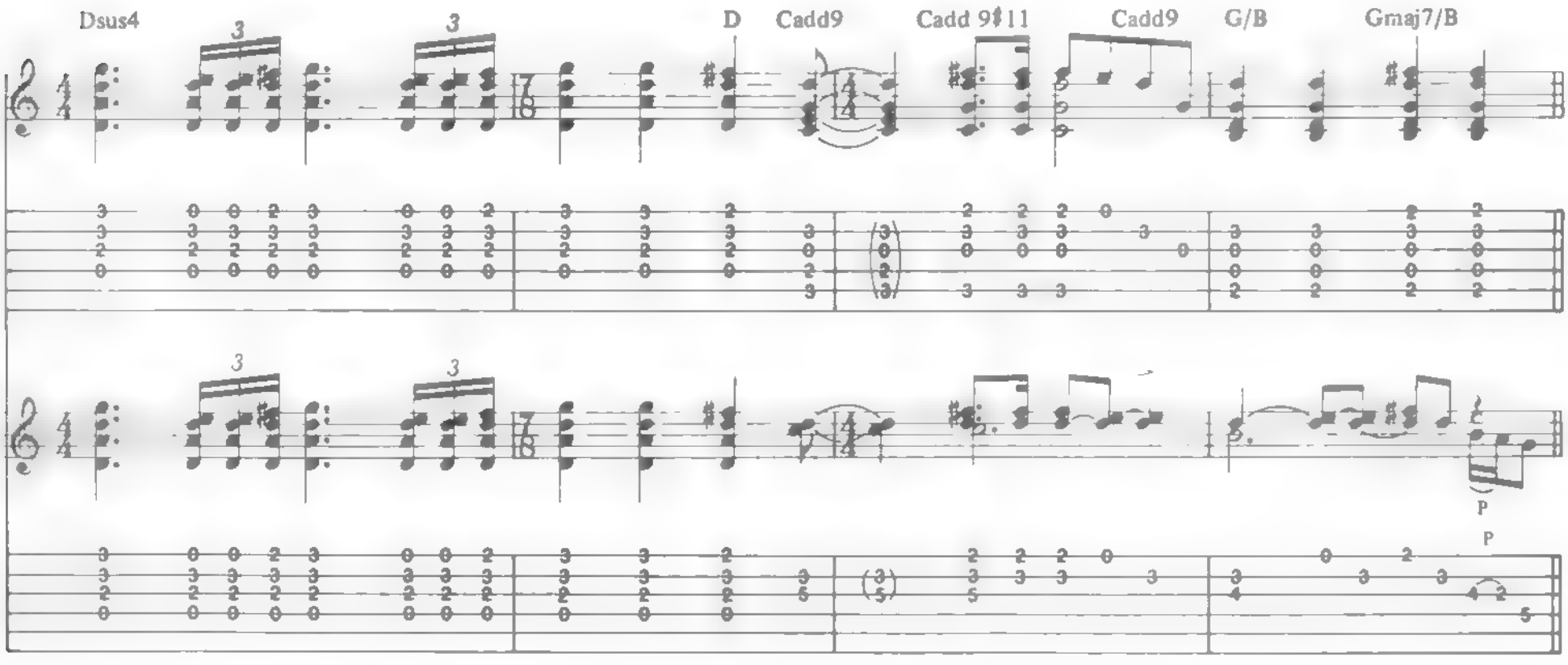
Elec. gtr

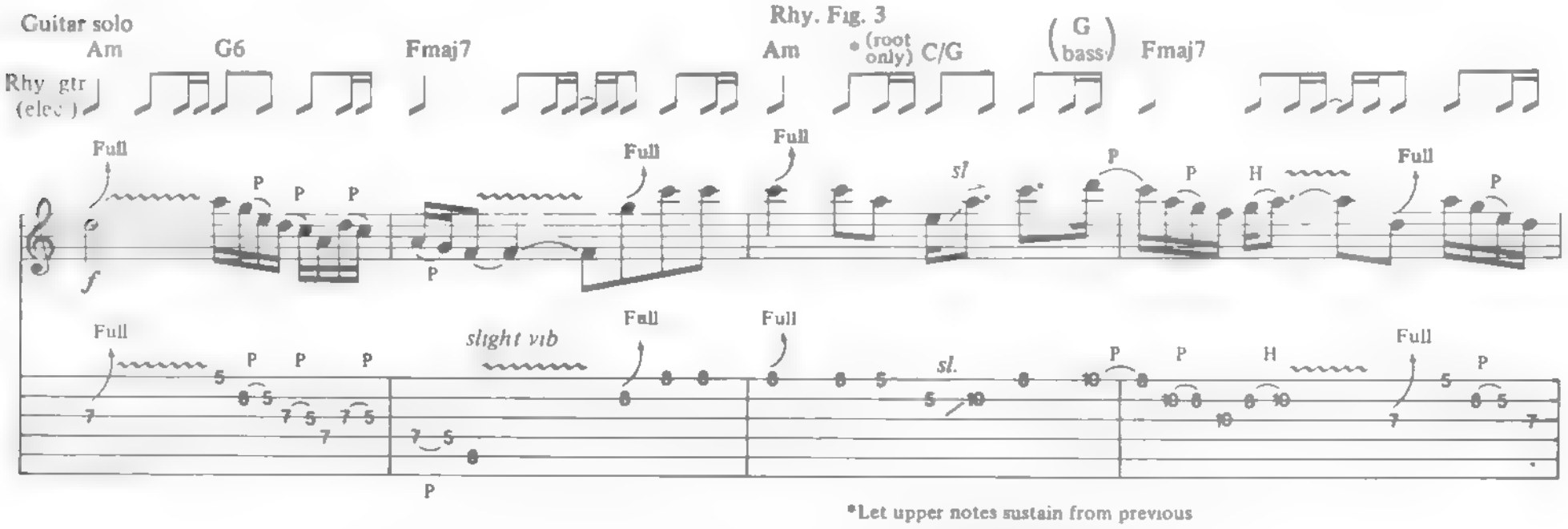
ff

Fill 1 (elec. gtr.)

D







*Let upper notes sustain from previous 8th note while playing "root only"

Repeat Rhy. Fig. 3

Am C/G Fmaj7 Am C/G

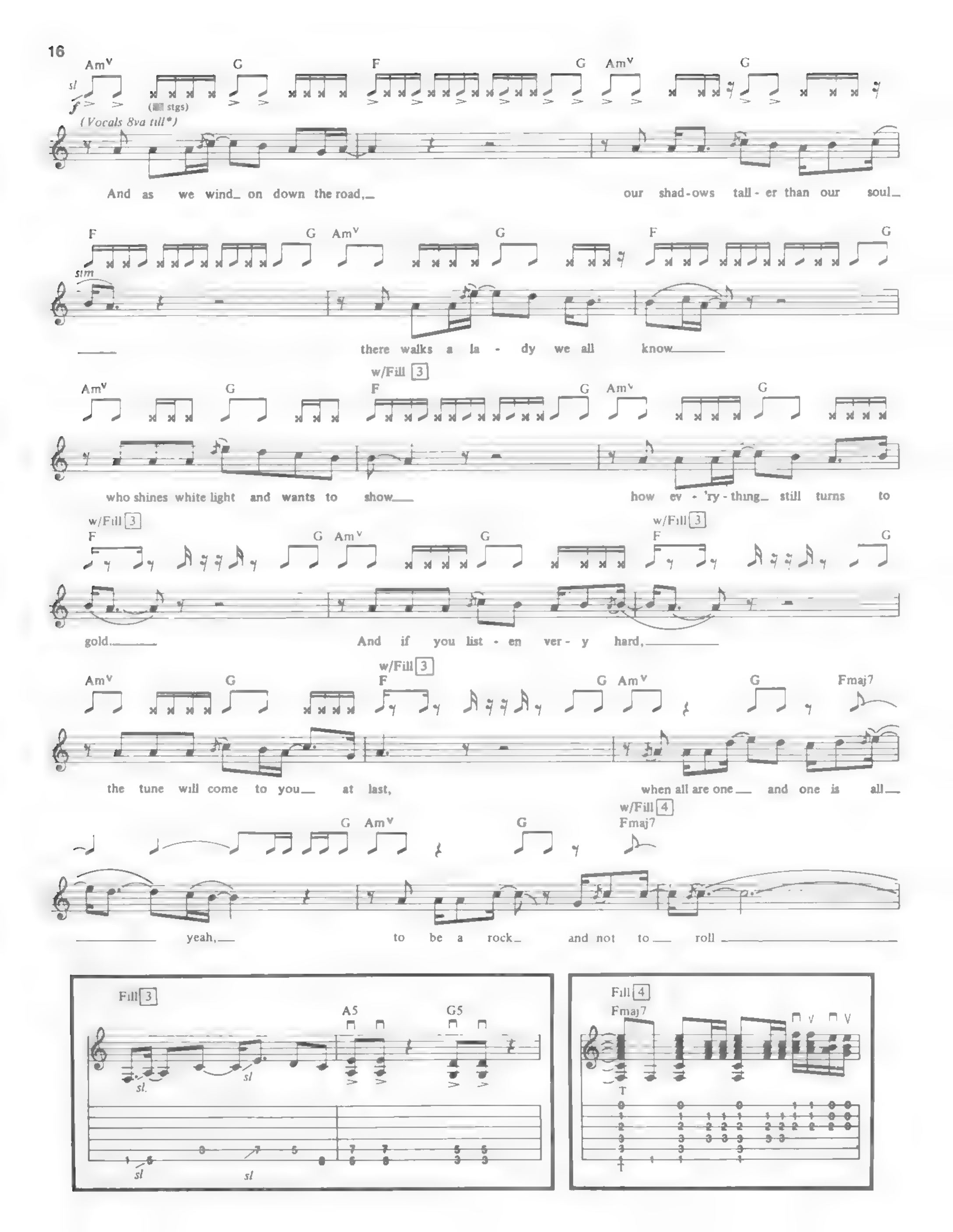
Fmaj7 Am C/G Fmaj7

Am C/G Fmaj7 w/Fill 2 Am C/G

Fmaj7 loco 8va Full w/Fill 2 Am C/G Fmaj7 w/Fill 2 Am C/G

Fmaj7 w/Fill 2 Am C/G Fmaj7 8va Full

Fill 2 Slide gtr.


Am^v G F G Am^v G
sl
(stgs)
(Vocals 8va till*)
And as we wind on down the road, our shad-ows tall-er than our soul
F G Am^v G F G
sim
there walks a la-dy we all know
w/Fill 3
Am^v G F G Am^v G
who shines white light and wants to show how ev-'ry-thing still turns to
w/Fill 3
F G Am^v G
w/Fill 3
F G
gold. And if you list-en ver-y hard,
w/Fill 3
Am^v G F G Am^v G Fmaj7
the tune will come to you at last, when all are one and one is all
G Am^v G
w/Fill 4
Fmaj7
yeah, to be a rock and not to roll
Fill 3
A5 G5
sl.
sl
sl
sl
Fill 4
Fmaj7
T

Rhy. Fig. 4

A5 Am C/G (type 2) C/G F (type 2) Fmaj7

Repeat Rhy. Fig. 4

A5 Am C/G (type 2) C/G

H sl. H Full Full Full Full

H sl H Full Full Full Full

F (type 2) Fmaj7 A5 Am C/G (type 2) C/G F (type 2) Fmaj7 Am C/G (G bass) (chord)

Full Full Full Full Full Full Full Full Full Full Full Full

poco rit. molto rit.

Full Full Full Full Full Full Full Full Full Full Full Full

Fmaj7 Freely

rit. poco a poco

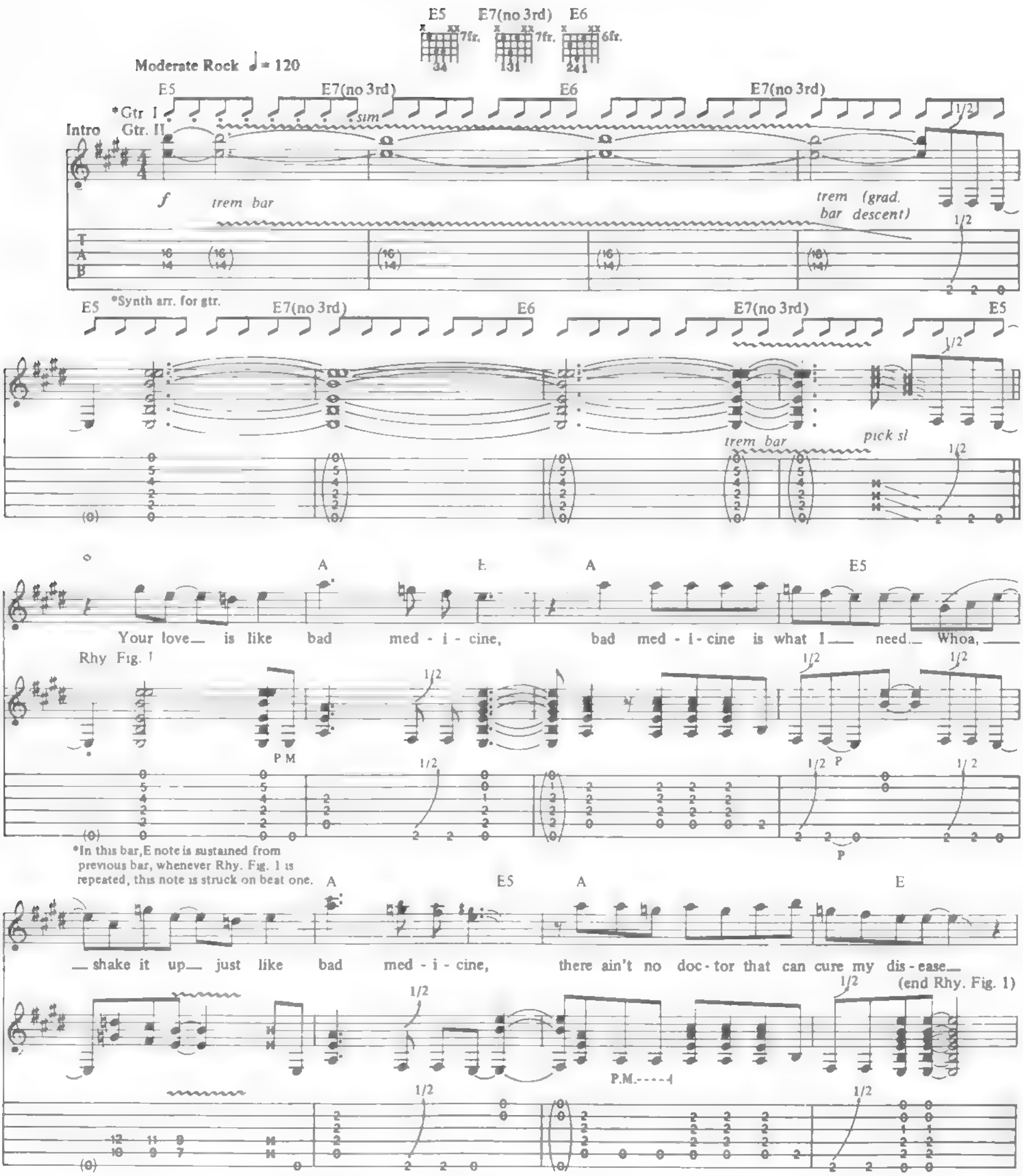
Full And she's buy - ing a stair - way to heav - en.

dim

Full

BAD MEDICINE

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD



N.C. (E5) G5 N.C. (E5)

(Spoken) Bad__ med - i - cine. I__

(w/fingers) (w/Talk box)

1st Verse

N.C. (E5) G5 N.C. (E5)

__ got a fe - ver, got a per - ma - nent dis - ease and it will take more than a doc - tor to pre -

Rhy. Fig. 2

G5 N.C. (A5)

cribe a rem - e - dy I____ got lots of mon - ey but it is - n't what I need, gon - na

N.C. (E5) G5 N.C. (B5)

take more than a shot to get this poi - son out of me. And I got all the symp-toms,count 'em

Pre-chorus

E5

one, two, three — First you need,— ah! Then you

(Bkgd. voc.) That's what you get for fall - ing in love.—

1/2 (end Rhy Fig. 1)

Rhy Fig 2A

1/2

1/2

F♯5

bleed And when you're on your knees.

You get a lit - tle and it's nev - er e - nough.— That's what you get for

D5

B

Now— this boy's ad - dict - ed 'cause your kiss is the drug.— Whoa, ho, ho.—

fall - ing in love.— (end Rhy. Fig. 2A)

1/2

1/2

Chorus

w, Rhy Fig 1

E5

A

E

A

E5

— Your love— is like bad med - i - cine, bad med - i - cine is what I— need.—Ho, ho, ho.—

2nd time to Coda

A

E5

A

E

— Shake it up— just like bad med - i - cine. There ain't no doc - tor that can cure my dis - ease.—

(2nd time) So lets play doc - tor, ba - by, cure my dis - ease.—

G5 A5 N.C.

Bad, bad med - i - cine. I

P M - - - P M - - - P M P M - - - P M - - - P M.

1/2 1/2

trem bar

2nd Verse
w Rhy Fill 1

N.C. (E5) w/Rhy. Fig 2 G5 N.C. (E5)

don't need no nee - dle to be giv - in' me a thrill and I don't need no an - es - the - sia or a

N.C (A5)

nurse to bring a pill. I got a durt - y - down ad - dic - tion that does - n't leave a track, I got a

N.C. (E5) G5 N.C. (B5)

jones for your af - fec - tion like a mon - key on my back. There ain't no par - a - med - ic gon - na

Pre-chorus
w/Rhy. Fig. 2A

E5

save this heart at - tack, when you need. Then you bleed.

(Bkgd. voc.) That's what you get for fall - ing in love.

F♯5

And when you're on your knees.

You get a lit - tle and it's nev - er e - nough. That's what you get for

D.S. al Coda

D5 B♭

Now this boy's ad - dict - ed 'cause your kiss is the drug. Whoa, ho, ho.

fall - ing in love

Rhy. Fill 1

Coda

G5 A5 E

Bad, bad med - i - cine is what I want.

P M - - - - P M - - - - P M P M - - - - P M - - - - P M P M - - - - P M. - - - - P M. P.M. 1/2 sl.

1/2 sl

G5 A5 N.C.

Bad, bad med - i - cine. Oh! It's

Harm. (15ma)

P M - - - - P.M - - - - P.M P M - - - - - - P M. - - - - P M. sl sl

Harm.

Guitar solo

A (A) N.C. (E5)

what I need _

Gtr. II

P 1/2 Full Full P

P 1/2 Full Full P

Gtr. I

*1 1½

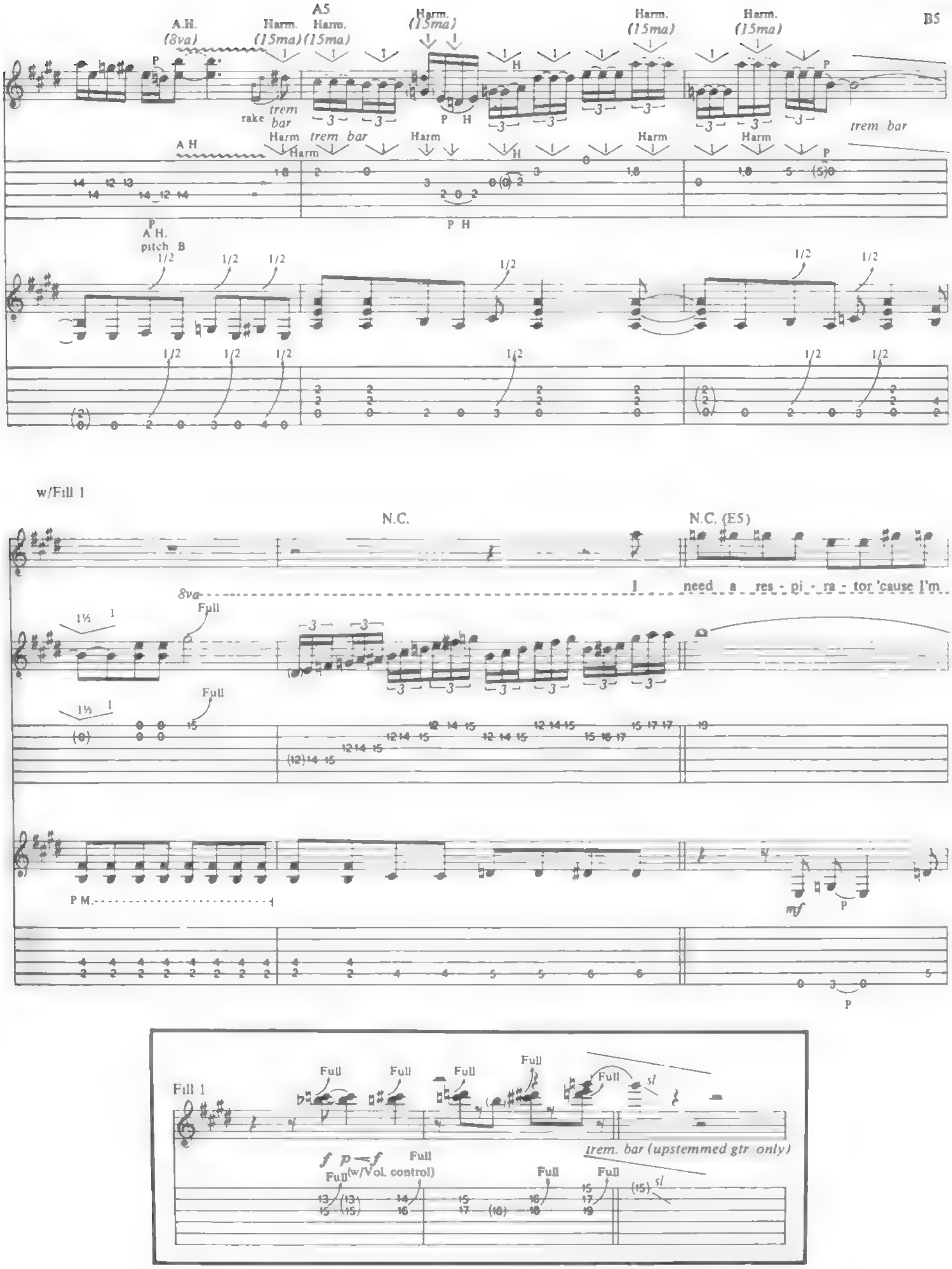
trem bar

*1 1½

P M - - - - 1/2 1/2

1/2 1/2

*Pull bar up.


A5
B5
A.H.
(8va)
Harm.
(15ma)
rake
trem bar
A H
Harm
P H
A H.
pitch B
w/Fill 1
N.C.
N.C. (E5)
I need a res - pi - ra - tor 'cause I'm
8va
Full
P M.
mf
Fill 1
Full
sl
f p—f
(w/Vol. control)
trem. bar (upstemmed gtr only)

run - nin' out of breath, oh you're an all - night gen - er - a - tor wrapped in stock - ings and a dress.

8va

trem. bar

trem. bar

(Depress & vib. simultaneously)

P

P.M

P

B

E5

When you find your med - i - cine you take what you can get. 'Cause if there's some-thin' bet - ter ba - by, well they

f P.M. P.M. P.M. P.M

Chorus
w/Rhy. Fig. 1 (1st 7 bars only)

E5

A

E5

A

have - n't found it yet. Whoa, ho, ho! Your love is like bad med - i - cine, bad med - i - cine is

1/2

1/2

E5 A E5 A

what I need. Whoa, ho, ho. Shake it up just like bad med - i - cine, there ain't no doc - tor that can

E5 A E5 A

cure my dis - ease. Your love, bad med - i - cine, bad med - i - cine is

1/2 1/2 1/2 1/2 1/2

E5 A E5 A

what I need. Whoa, ho, ho Shake it up, just like bad med - i - cine. Your love's the po - tion that can

1/2 1/2 1/2 1/2 1/2

E5 G5 A5 N.C.

cure my dis - ease Bad, bad med - i - cine is what I want

1/2 P.M. P.M. P.M. P.M. P.M P.M sl trem bar sl sl sl

G5 A5 E5 G5

Bad, bad med-i-cine. Who's bad? Who's bad? I got it bad, I got it,

(Bkgd. voc.) Bad,

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sl. sl. sl. sl.

A5 E5 Free time

I've got-ta, bad, got, I've got-ta, I've got-ta I've got-ta do it a-gain. Wait a min-ute,

bad, med-i-cine.

P.M. P.M. P.M.

In time

Gtr II-
Rhy Fig 3 E5 E7(no 3rd) E6 E7(no 3rd

Wait a min-ute! Hold on! I'm not done! One more time, with feel-ing!

Gtr. I

sl.

p f

(w/Vol. control)

sl

(end Rhy. Fig. 3) w Rhy Fig 3

E5 E7(no 3rd) E6 E7(no 3rd)

Come on! Ah, al-right. Help me out now!

Harm.

pick slide

trem. bar

Harm.

E5 A E5 A

Your love_ is like bad med - i - cine, bad med - i - cine is

Harm (15ma)

trem bar

Harm.

P.M

1/2

E5 A E5 A

what I_ need._ Whoa, ho, ho._ Shake it up_ just like bad med - i - cine, you got the po - tion that can

Begin fade

E5 A E5 A

cure my dis - ease._ Your love,_ bad med - i - cine Your kiss_ is

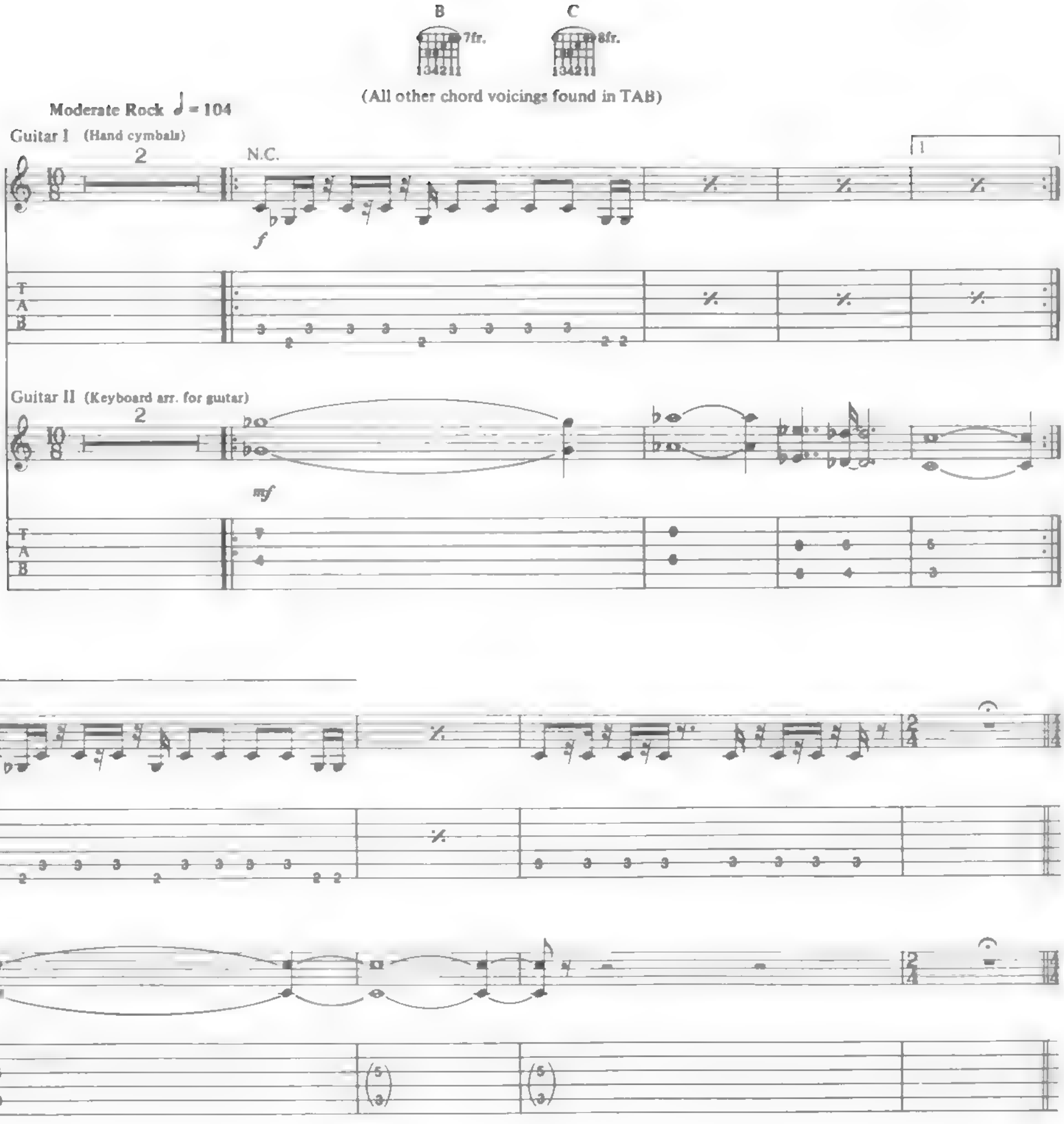
E5 A E5 A E5

Fade out

what I need._ Your love,_ bad med - i - cine.

YYZ

Instrumental by
GEDDY LEE and ALEX LIFESON



♩ = 116

H

3

sl

H

sl

Up Tempo ♩ = 144

*(F♯m)

*Chords in parentheses are implied

(Am)

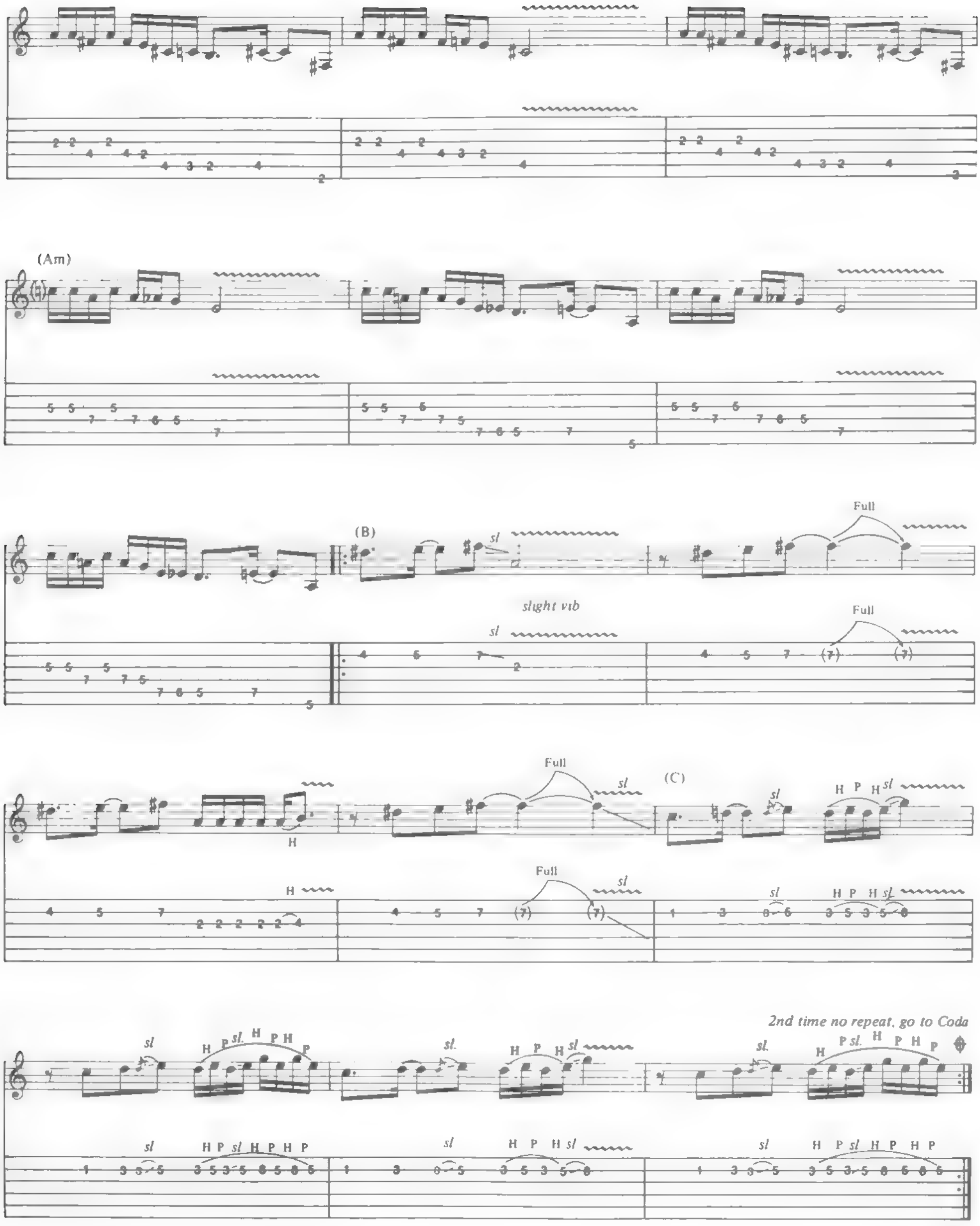
Riff A replaces this bar 2nd time

(F♯m)

sl

sl

Riff A


(Am)
(B)
slight vib
Full
(C)
2nd time no repeat, go to Coda

B
C
sim.
(Bass fill)

B
C
(Drum fill)

B
C
(Drum fill)

B
C
(Drum fill)

B
C
(root) (chord) (root) (chord) (root) (chord) (root) (chord)
(Bass fill)

B
C
C
(Drum fill)

Guitar solo
B

C
1/2
1/4
sl
B

C

trem bar

Pull trem bar up

trem bar

B

Full

C

B

C

(Half-time feel) w/Fill 1

Rhy. Fig. 1 (Synth arr. for guitar)

Am

G/A

D/A

F/A

Fill 1

Feedback

(F/A) Am G/A D/A F/A w/Rhy. Fig. 1 Am G/A

end Rhy. Fig. 1

D/A F/A Rhy. Fig. 1 Am G/A D/A F/A

sl sl 1/2 1/2

w/Rhy. Fig. 1A (Synth, below) D.S. al Coda

G7/A F/A sl

Coda

(B) sl. A.H. (15ma) Full

(pinch all notes)

slight vib sl A.H Full

Full (C) sl H P H sl sl H P sl H P H P

Full sl H P H sl sl H P sl H P H P

sl H P H sl ♩= 112 N.C

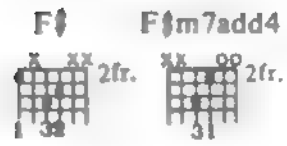
Feedback

sl H P H sl

Rhy. Fig. 1A (F/A) G7/A F/A

SKYSCRAPER

Words and Music by
DAVID LEE ROTH and STEVE VAI



Moderately Uptempo Rock ♩= 160
Free time
Intro
*Synth effects
In time
N.C.
Gtr. I (synth arr. for gtr.)
F♯
mf
P M
dim
p

*Approx 20 seconds.

(cont. synth & perc. effects [7 secs.])
N.C. (F♯m)
Riff A
p (fade in)
P M
cresc

⑥2fr.
F♯
(Bass enters)
mf
w/Riff A (5 times)
Gtr. II
sl
(w/echo repeats)
steady gliss
sl

Full
trem. bar
Full
rake
trem bar
**Pull bar up

1st Verse

F♯m7add4 A5 Asus4 A

I — can — hear_ the_ sound of the —

Rhy. Fig. 1
(Synth & gtr.)

Gtr II

Gtr I *trem. bar* (Gtr. II only)

Let ring

E5 Esus4 E F♯m7add4 Dmaj9

— North_ Star — call - ing. — (w/echo repeats) Turn your high beams_ on

B9sus4 F♯m7add4

Stay on my wing. I'm — fall - ing. (w/echo repeats) And

A5 Asus4 A E5 Esus4 E F♯m7add4

spin-ning and turn - ing. This is — ul - tra - glide. — The be -

Dmaj9 B9sus4 G6/9

gin - nings of great things can - not be seen by your na -

F♯m7add4 G6/9

ked eye. Crack the skies like light - ning. Ma - ma's lit - tle son - ic boom

Bm7add4

is sim - ply fright - 'ning. *(Spoken)* I'm a sky - scrap - er.

(end Rhy. Fig. 1) Gtr. II

pick sl

F♯m7add4

Gtr. I

A H *(15ma)* *8va* Full *loco*

trem bar *trem bar*

2nd Verse
w/Rhy. Fig. 1 (1st 15 bars only)

F♯m7add4 A5 Asus4 A E5 Esus4 E F♯m7add4

Float like a but - ter - fly. Ac - ro - bat -

Dmaj9 B9sus4 F♯m7add4

ic (w/echo repeats) Sting like a B - fif - ty - two. Dra -

A5 Asus4 A E5 Esus4 E F♯m7add4 Dmaj9

mat - ic. (w/echo repeats) And the ra - dar, the ra - dar locks on you. No

B9sus4 G6/9 F♯m7add4

stat - ic (w/echo repeats) Can I reach it now I'm not

G6/9 Bm7add4

up here of - ten God . on - ly knows, _

E7sus4

and _ he_ ain't talk - in' _

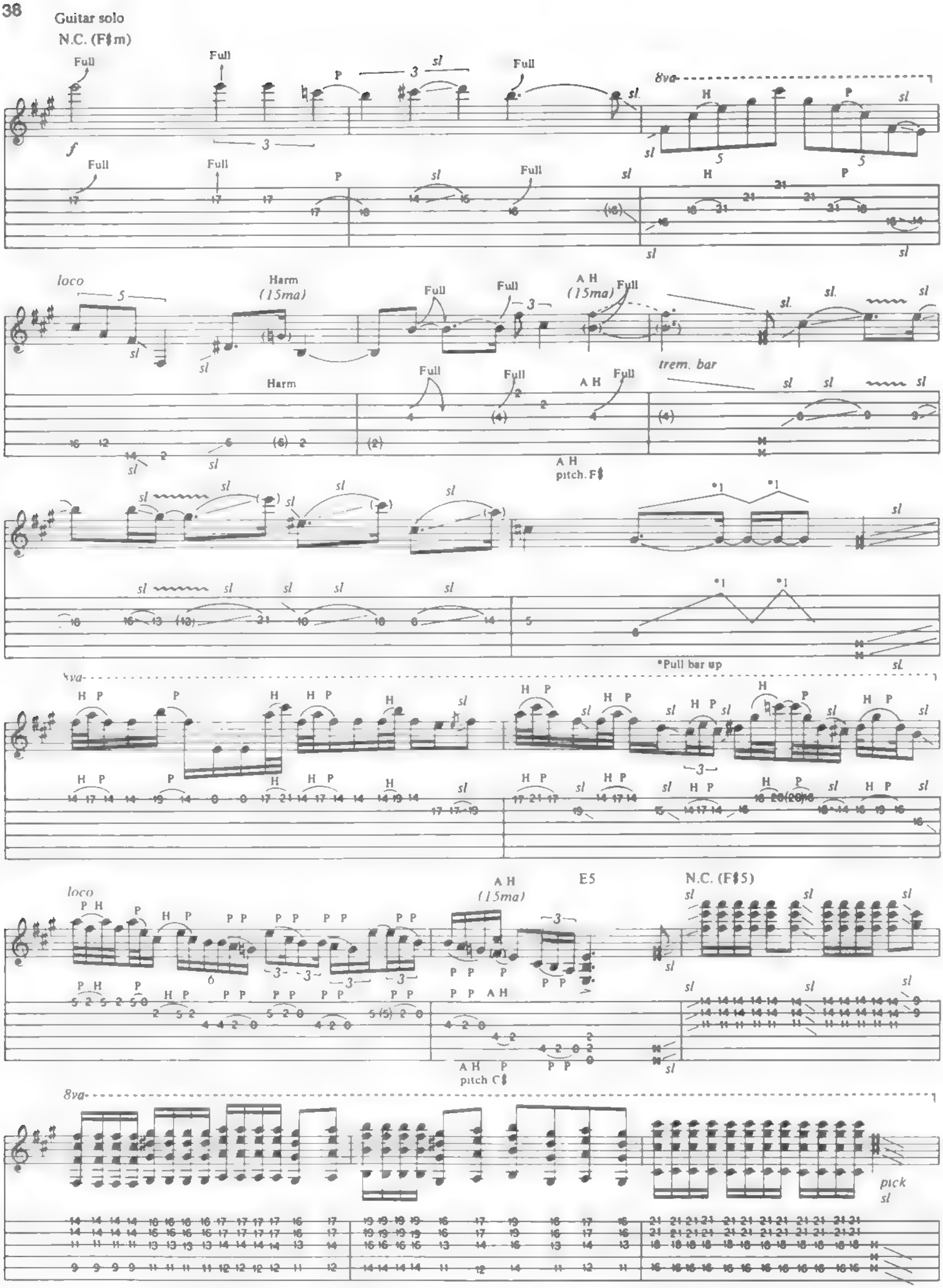
(Spoken) Sky - scrap - er

Gtr II

Harm (8va) 6

trem bar

Harm 6


Guitar solo
N.C. (F♯m)
Full
P
sl
8va
H
loco
Harm
(15ma)
A H
trem. bar
A H
pitch. F♯
*Pull bar up
E5
N.C. (F♯5)
pitch C♯
pick

w/Rhy. Fill 1
G6/9
F♯m7add4
8va
loco
Full
grad release
trem. bar
G6/9
sl
sl.
1/2
Bm7sus4
E7sus4
trem bar
steady gliss
hold 1/2 bend
Vib bar & pull up on it simultaneously
F♯m7add4
Gtr II
Gtr. I
mf let ring
sl
N C (F♯6/9sus4)
Rhy Fill 1
G6 9
F♯m7add4
G6 9
Let ring
Bm7add4
E7sus4

A6/9

N.C.(Emaj9/13)

(Half-time feel)

D C♯m7 D

Ah, ah, ah,

(Double-time feel)

Bm7add4 A/B

ah

Ah.

*T = thumb

Bm7add4 A B

Oh! Oh!

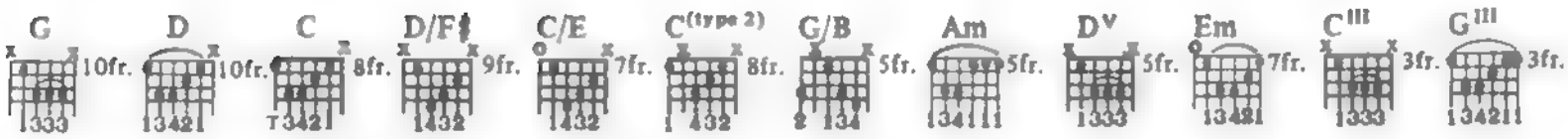
Ah

B7sus4 F♯sus4

Oh!

HERE I GO AGAIN

Words and Music by
DAVID COVERDALE and
BERNIE MARSDEN



Moderately Slow Rock ♩ = 92 w/Rhy. Fill 1

Intro
*Gtr II
*Gtr. I

G D C G D C

mf
Let ring

1st Verse
Rhy. Fig 1
*Keyboards arr. for gtr.

G D w/Rhy. Fill 1 C G D w/Rhy. Filll 1 C

I don't know where I'm go - ing, but I sure know where I've been.

Let ring

(Both gtrs.)
G D/F♯ C/E ⑤5fr. D C(type 2) G/B Am

Hang-ing on the prom-is - es in songs of yes - ter - day, an' I've made up my mind.

⑧8fr. 7fr.
D^V C B Am (end Rhy. Fig. 1) D^V

I ain't wast-ing no more time, but here I go a -

Rhy. Fill 1

*T
Let ring

*T
*T = Thumb

Em Am C(III) G(III) Em Am C(III) D(V)

gain. Here I go a - gain.

Gtr. I

Let ring

2nd Verse
Repeat Rhy. Fig. 1

w/Rhy. Fill 1

w/Rhy. Fill 1

G D C G D C

Though I keep search - ing for an an - swer, I nev - er seem to find what I'm look-ing for.

Let ring

G D/F♯ C/E ⑥5fr. D C(type 2) G/B Am

Oh Lord, I pray, you give me strength to car - ry on, 'Cause I know what it means

⑥8fr. 7fr.

D(V) C B Am D(V) C5 D5

to walk a - long the lone - ly street of dreams. An'

(elec. gtr.)

f

Chorus

G5 C D C D G5 C

here I go a - gain_ on my own.___ Go - in' down the on - ly road_ I've ev - er known.__

Rhy. Fig. 2 (Both gtrs.)

sl. sl.

D C D G5 C D C N.C. (G/B)

Like a drift - er I__was born_ to walk a - lone.___

sl. sl. 1/2 1/2

Am7 D Am7

An I've made up my mind, I ain't wast - ing no more time

(end Rhy. Fig. 2)

P M sl. trem bar sl. sl.

Let ring

3rd Verse
w/Rhy. Fig. 1 (1st 4 bars only)

D C D G D G C G

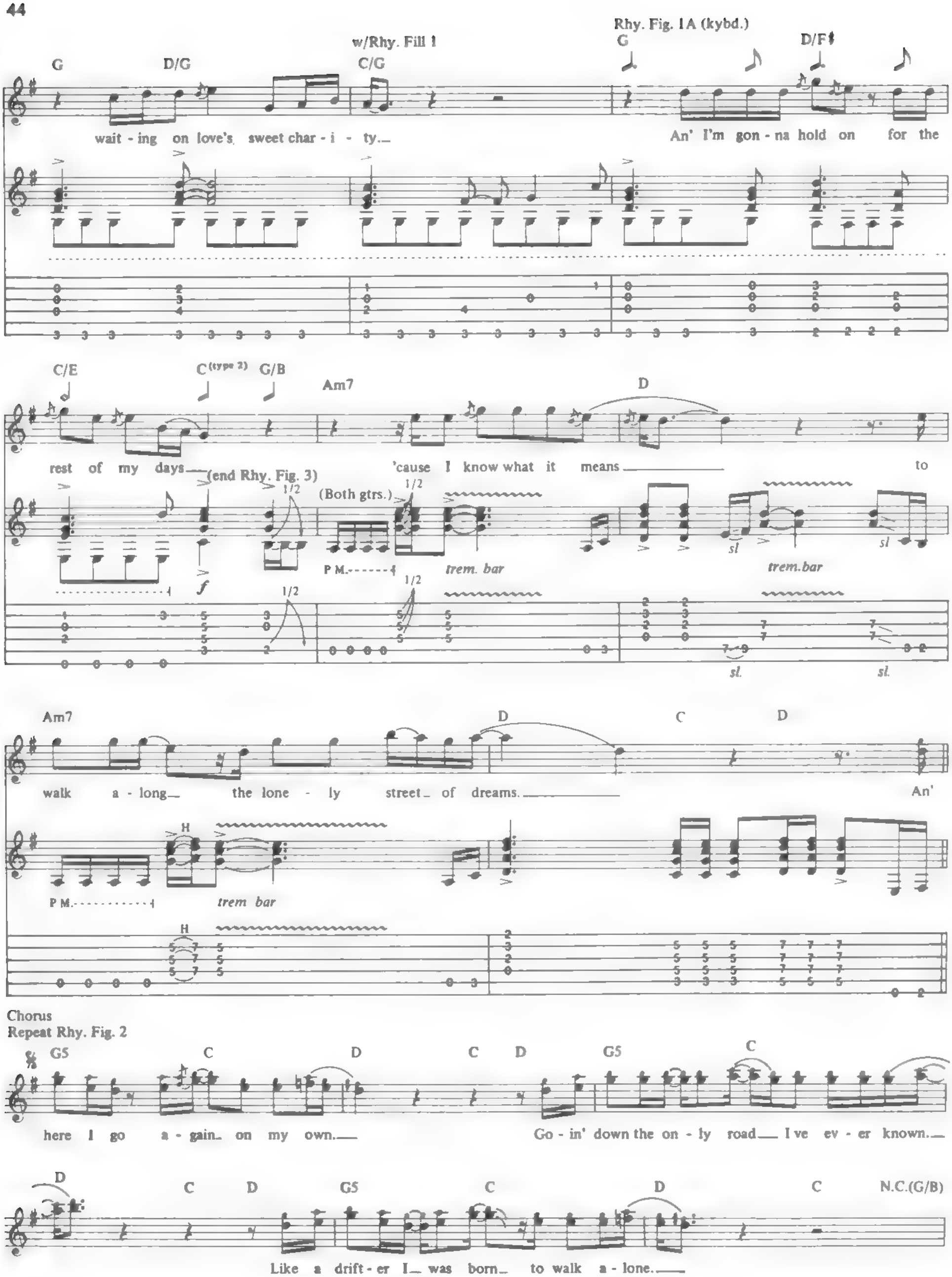
w/Rhy. Fill 1

I'm just an - oth - er heart in_need of res - cue,

*Rhy. Fig. 3

mf P M

*This part played by two separate guitars on recording


Rhy. Fig. 1A (kybd.)
w/Rhy. Fill 1
G D/G C/G G D/F♯
wait - ing on love's sweet char - i - ty.
An' I'm gon - na hold on for the
C/E C(type 2) G/B Am7 D
rest of my days
(end Rhy. Fig. 3)
'cause I know what it means
to
(Both gtrs.)
P M.
trem. bar
sl
Am7 D C D
walk a - long the lone - ly street of dreams.
An'
H
P M.
trem bar
Chorus
Repeat Rhy. Fig. 2
G5 C D C D G5 C
here I go a - gain on my own.
Go - in' down the on - ly road I ve ev - er known.
D C D G5 C D C N.C.(G/B)
Like a drift - er I was born to walk a - lone.

Am7 D *To Coda* Am7

An' I've made up my mind, — I ain't wast - ing no — more time, —

(cont. Rhy. Fig. 2)

P M - - - - - - - -

N.C. (D) (C) (D) Bridge E(sus2) A5

— but here I go a - gain. — Here I go a - gain. —

sl H P P pick sl A H (15ma) Full

H P sl P A H Full A H pitch E

E(sus2) A5 E(sus2)

Here I go a - gain. —

sl. sl

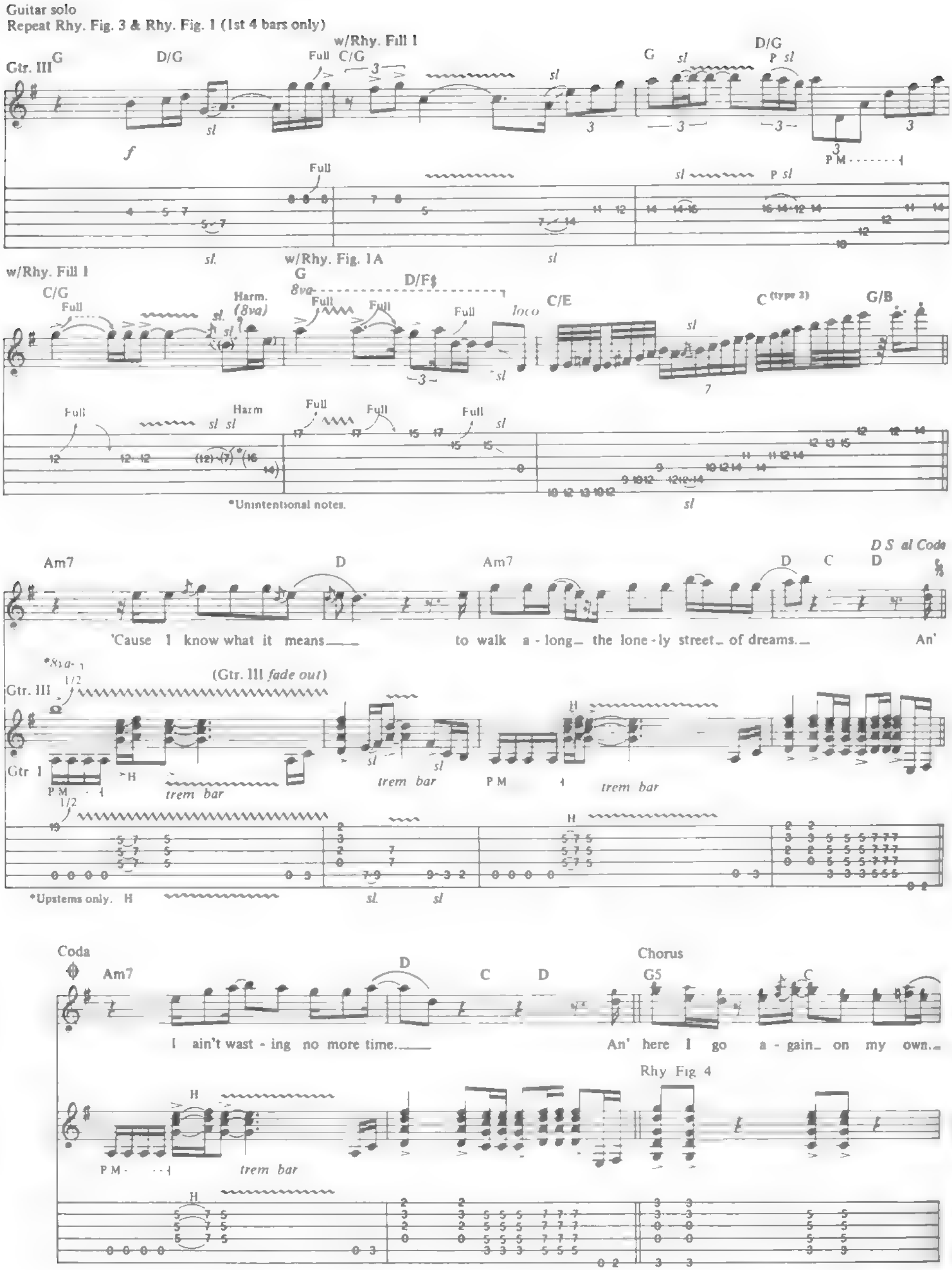
Em A5 A5 C D

Here I go. —

Harm. (8va) P sl P

P Harm.

sl P


Guitar solo
Repeat Rhy. Fig. 3 & Rhy. Fig. 1 (1st 4 bars only)
Gtr. III
w/Rhy. Fill 1
w/Rhy. Fig. 1A
*Unintentional notes.
D S al Coda
'Cause I know what it means to walk a-long the lone-ly street of dreams. An'
(Gtr. III fade out)
Gtr. III
Gtr. I
trem bar
*Upstems only.
Coda
Chorus
I ain't wast-ing no more time. An' here I go a-gain on my own.
Rhy. Fig. 4

D C D G5 C D C D

Go - in' down the on - ly road I've ev - er known. Like a

sl. sl sl

G5 C D C N.C. (G/B) Am7

drift - er I was born to walk a - lone. 'Cause I know what it means

1/2 H

sl P M trem bar

1/2 H

sl

D Am7 D C D

to walk a - long the lone - ly street of dreams. An'

(end Rhy. Fig. 4)

sl sl H

trem bar P.M. trem. bar

H

sl sl

Begin fade

Repeat Rhy. Fig. 4

G5 C D C D G5 C

here I go a - gain on my own. Go - in' down the on - ly road I've ev - er known.

Fade out

D C D G5 C D C N.C.(G/B)

Like a drift - er I was born to walk a - lone.

WAIT

Words and Music by
VITO BRATTA and MIKE TRAMP

D5 A5 G5

Moderate Rock ♩= 144

Intro

D A D C/D

Wait. wait. I nev - er had a chance to love

Gtr I (12 stg acous.)

mf (pick w. fingers)

Gtr II (elec. gtr.) D5 ⑤ open A A5

G/D

mf P.M. cresc f

you. Now I on - ly wan - na say I love you one more time.

(Fade out)

1st Verse

dim. A7 D/A Dmadd2/A

Wait just a mo - ment be - fore our love will die, 'cause

Rhy Fig. 1

sl

mf (w/pick)

Let ring

sl

A A7 D Dmadd2/A

I must know the rea - son why we say good - bye.

sl

A A7 D Dmadd2/A

Wait just a mo - ment and tell me why, 'cause

sl

⑤ open

A A7 D Gtr. II A

p

I can show you lov - in' that you won't de - ny.

sl (end Rhy. Fig. 1)

A

mf

Gtr. II (Gtr. I out) A7 D/F♯

(w/echo repeats)

f

P M

Dm/F A A7 D/A

P M P M P M P M P M P M

2nd Verse

Dm N.C. A5 N.C. (A7) (D/F♯) (Dm/F)

I said wait, and show your lov - in' like it was be - fore,

P M P M P M P M P M P M sl P M P M

P P sl

A5 N.C. (A7) (D/F♯) (Dm/F)

'cause I won't let that feel - in' walk out through the door.

P M P M P M P M P M P M

P

N C A5 A A7 D/F♯ Dm/F

I said wait just a mo - ment and try once more,

P M P M P M P M P M P M P M P M

A A7 D/F♯ Dm/F

'cause babe, I need to hold you like I did be - fore.

sl

P M - - - Let ring P.M P M - - - P M *T P M P M T P M

sl *T

Pre-chorus *T = thumb

B5 E5 F♯5 G5

So if you go a - way, I know that I will fol -

sl

P M - - - - Let ring - - - -

sl

N C Bm E5 B5

low, 'cause there's a place in - side my heart that tells me hold

(Third gtr) trem bar

(Two gtrs - - - - - - - - - -)

F♯ B5 F♯ B5 F♯ B5 F♯5 B5 F♯

out, hold out, hold out, oh, ba - by

P.M - - - - - - - - - - - P M - - - - - - - - - - - P M - - - - - - - - - - - -

Chorus

Gtr III (elec)

D5 A5 G5 A5

Wait, wait, I nev - er had a chance to love

Gtr. II

P.M P.M P.M

sl sl

D5 A5 ⑥3fr. 2fr. G F♯

you Wait, wait, if

sl. sl.

P.M P.M P.M

sl.

Both gtrs. play Rhy. Fill 2 2nd time.

E5 A D5 A5

on - ly our love could show you. Wait, wait,

(Both gtrs)

sl. Let ring H P P.M.

H P

sl

Rhy Fill 2

E5 A5

sl

H P

H P

sl

G5 A5 D5 A5

I nev - er wan - na be with - out you. Wait, wait,

P.M. P.M P.M P.M.

sl sl sl

(5) open 2ft.

A B C

G

no, I nev - er had a chance to love you. Now I

(Both gtrs.)

P.M Let ring

2nd time to Coda

Bb F A

on - ly wan - na say I love you one more time.

Gtr IV
(lead gtr.)

f

Guitar solo
w/Rhy. Fig. 1

A A7 D/A

*Full **Full

(hold note

hold bend

*Bend and vibrato are executed by fret hand, fingered at 3rd stg., 2nd fr.

**Bend w/fret hand at 3rd stg., 9 fr

Dmadd2/A A A7 D

hold bend hold bend

*Tap stg. lightly at designated fret while holding previous note.

Dmadd2/A A A7

D Dmadd2/A A

semi harm

w/Rhy. Fill 1

D Dmadd2/A D S. al Coda

A7

Rhy. Fill 1

Dmadd2/A

Coda D A/D C/D

— you. Um, ba - by,— I'm beg - gin' you.

Wait.

Let ring

G/D F/A

wait - ing.— No, I nev - er had a chance to love— you.

Gtr. 1
(12 stg. acous.)

A A7 D/A Dmadd2/A

mf
Let ring

sl.

(poco rubato)

sl.

A A7 D/A Dmadd2/A

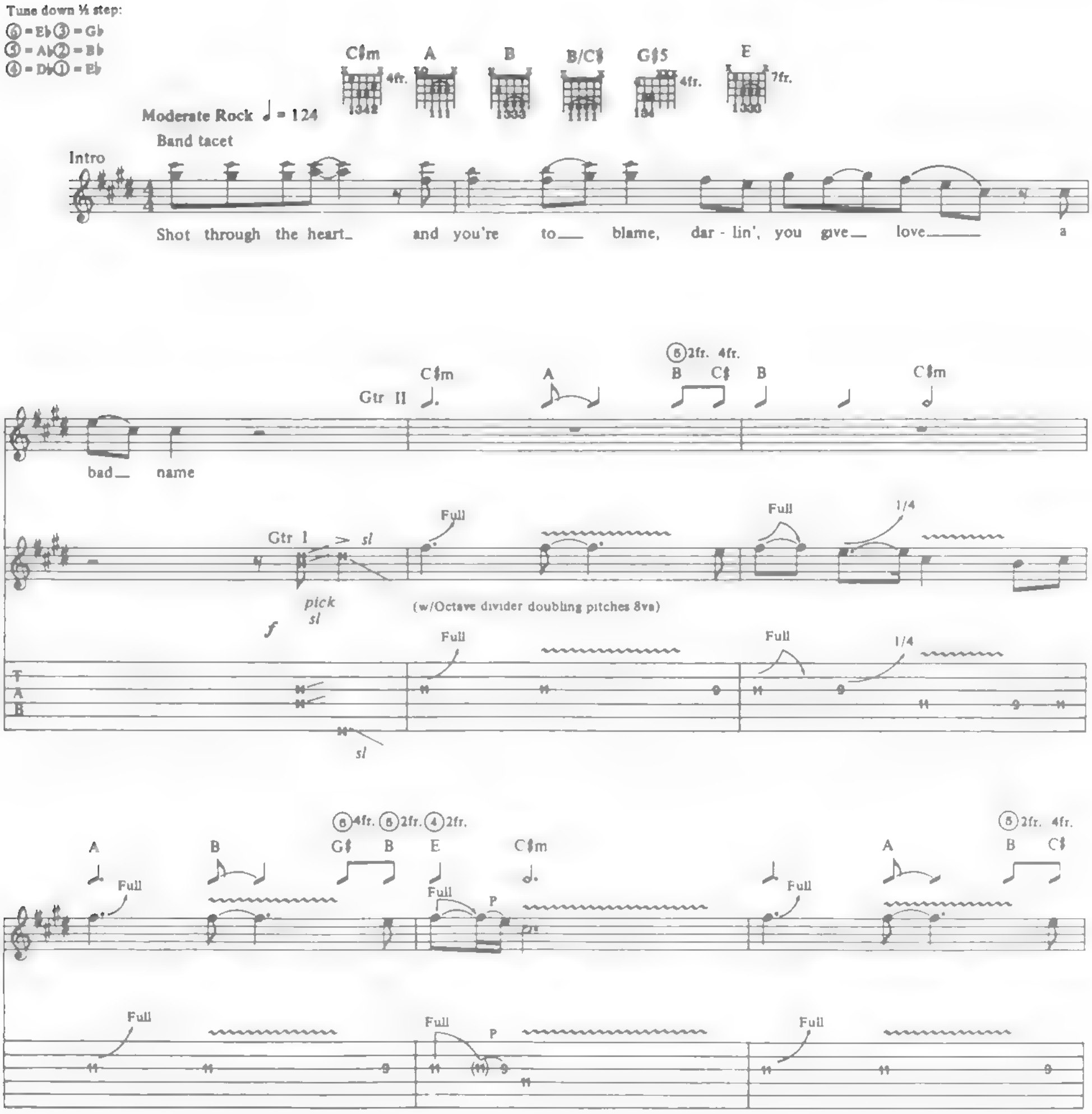
sl.

molto rit - - - - - - - - - - - - -

sl

YOU GIVE LOVE A BAD NAME

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD



B C♯m A B

Full Full Full

slight vib

Full Full Full

N C (C♯m)

P M P M

1st Verse

N.C. (C♯m)

An an - gel's smile is what you sell You

1½ 1½ 1½ 1½

3

trem bar

Rhy Fig 1 end Rhy. Fig. 1

P M

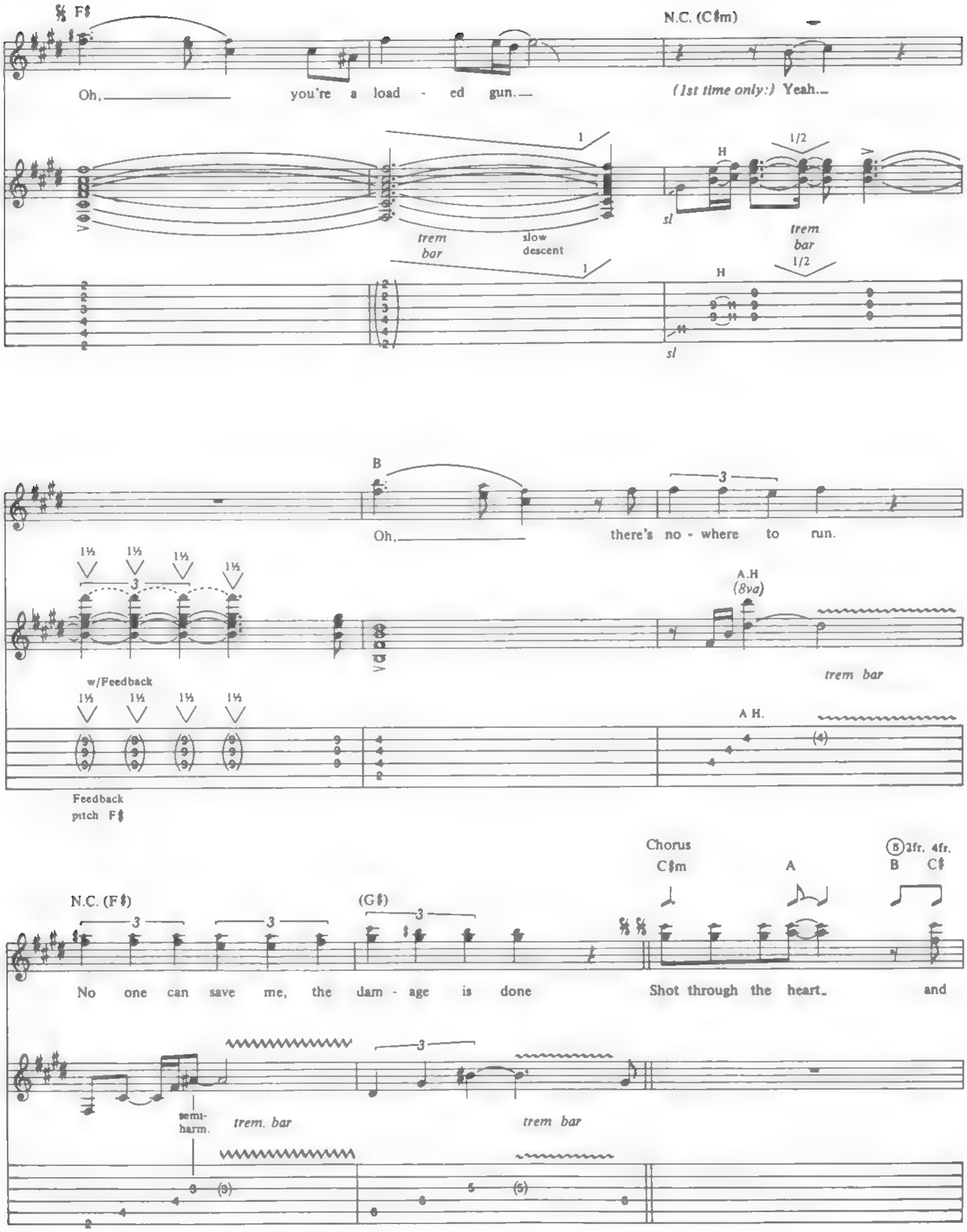
Repeat Rhy. Fig. 1A *(2 times)*

prom - ise me heav - en then put me through hell. Chains of love got a

Rhy. Fig. 1A end Rhy. Fig. 1A

P M

hold on me. When pas - sion's a pris - on you can't break free.


F♯
N.C. (C♯m)
Oh, you're a load - ed gun.
(1st time only:) Yeah.
trem bar
slow descent
H
1/2
sl
B
Oh, there's no - where to run.
1½
A.H (8va)
w/Feedback
trem bar
A H.
Feedback pitch F♯
Chorus
C♯m
A
B
C♯
2fr. 4fr.
N.C. (F♯)
(G♯)
No one can save me, the dam - age is done
Shot through the heart and
semi-harm.
trem. bar
trem bar

B C♯m A B ⑥4fr. ⑤2fr. ④2fr. G♯ B E C♯m

you're to__ [illegible]e, you give love___ a bad_ name.

(Bad__ name.) I

2nd time to Coda I

3rd time to Coda II

⑤2fr. 4fr. ⑥4fr. ⑤2fr.

A B C♯ B C♯m A B G♯ B

play my part_ and you play_ your_ game. You give love___ a

④2fr.

E C♯m A B

bad_ name. Hey, you give love_ a bad_ name.

(Bad__ name.)

(Kybd. arr. for gtr.) C♯m B/C♯ C♯m C♯m7

You

Gtr. I

A.H. *(15ma)*

sl 1½ 1½

P.M. *trem. bar*

A.H. *sl.* 1½ 1½

A.H. pitch: G♯

2nd Verse

Repeat Rhy. Fig. 1

N.C. (C♯m) Repeat Rhy. Fig. 1A *(3 times)*

paint your [illegible]ile_ on your lips, blood-red nails_ on your fin - ger - tips_ A

D.S. al Coda I

3 3 3

school boy's_ dream_ you act so shy. Your ver - y first kiss was your first kiss good-bye.

④2fr.
E C♯m A B
Coda I
bad name. (Bad name.) You give love. . .
A.H Full
(w/Octave divider)
A.H.
Full
Guitar solo
⑤2fr. 4fr.
C♯m A B C♯ B C♯m A B C♯
1/2 1/2 1 3½ A.H. sl. sl. sl. sl.
trem. bar
1/2 :/2 1 3½ A.H. sl. sl. sl. sl.
⑤2fr. 4fr.
B C♯m A B C♯
8va loco
sl. sl. sl. H P H P sl. sl. PP H Full sl. PH sl. P P H P H P H
3
trem. bar
sl. sl. sl H P H P T sl. T sl. P P H Full T sl. P H T sl. P P H P H P H
B C♯m A
1½ 2 P 1 H 1½ Full Full Full sl.
3
trem. bar
trem. bar
1½ 2 P 1 H 1½ Full Full Full sl.

G♯5

Oh!

P.M

trem. bar

Chorus

Band tacet

Shot through the heart_ and you're to___ blame, you give love_____ a

bad__ name. I play my part__ and you play__ your__ game.

D S. al Coda II

You give love_____ a bad__ name.

(Bad__ name.)

Coda II

4 2fr.

E C♯m

bad__ name.

(Bad__ name.)

Play 4 times and fade

A B E C♯m A B E C♯m

You give love,_ you give love,_ bad__ name.

(Wo,_____ wo,_____ wo,_____ wo.)_____

Enter 2nd time (fade in)

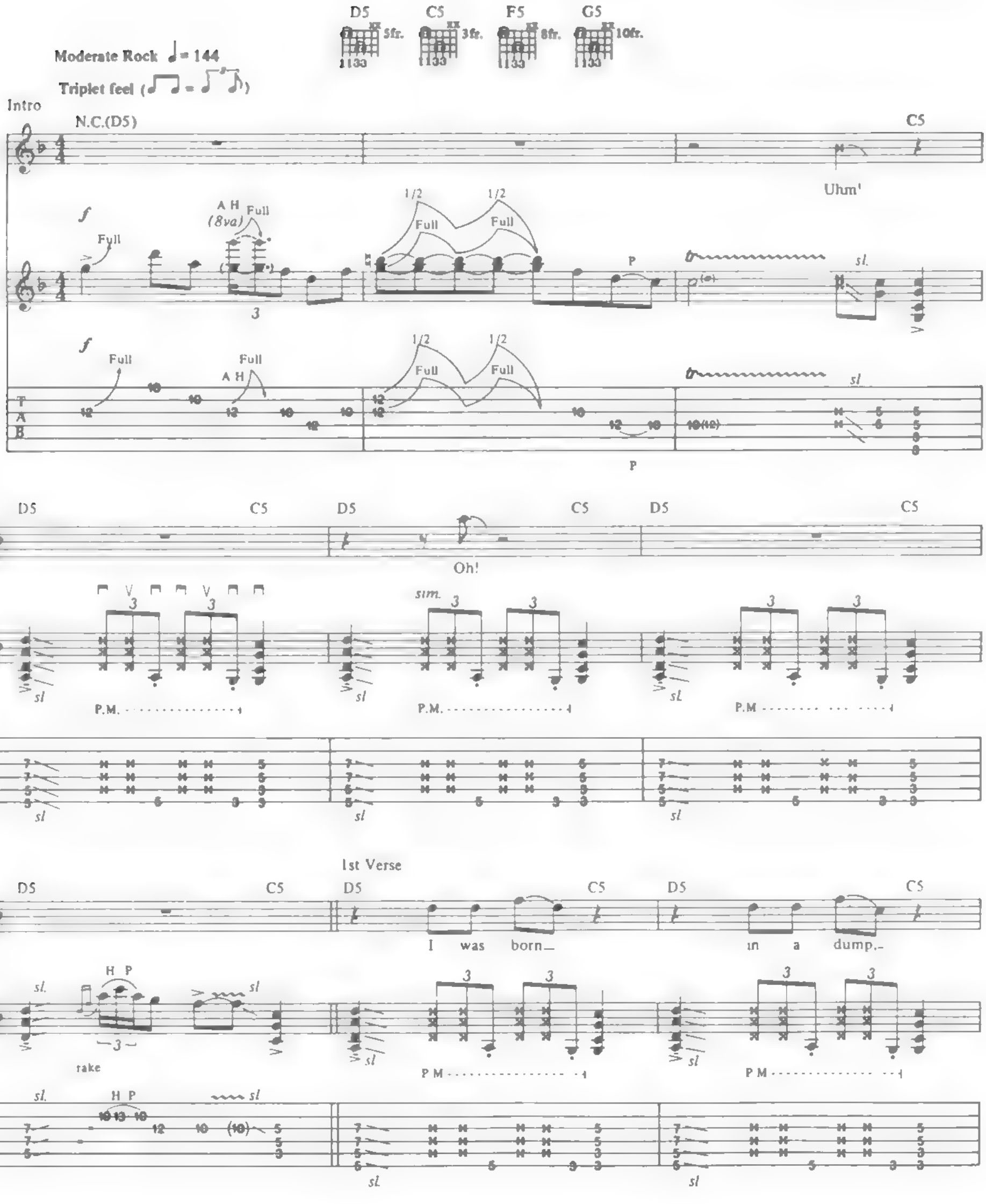
Full Full 1/4 Full Full 1/4

pp ——— *f*

Full Full 1/4 Full Full 1/4

TOBACCO ROAD

Words and Music by
JOHN O. LOUDERMILK



D5 C5 D5 (C5) (D5) C5

ma - ma died and my dad - dy got drunk. Left me here to

A.H. (15ma) Full

P M P M P M

A H Full

sounding pitch G

D5 C5 D5

die or grow in the mid - dle of To - bac - co Road.

P.M

2nd Verse

C5 D5 C5 D5 C5

Grow - in' up, rust - y shack,

P M

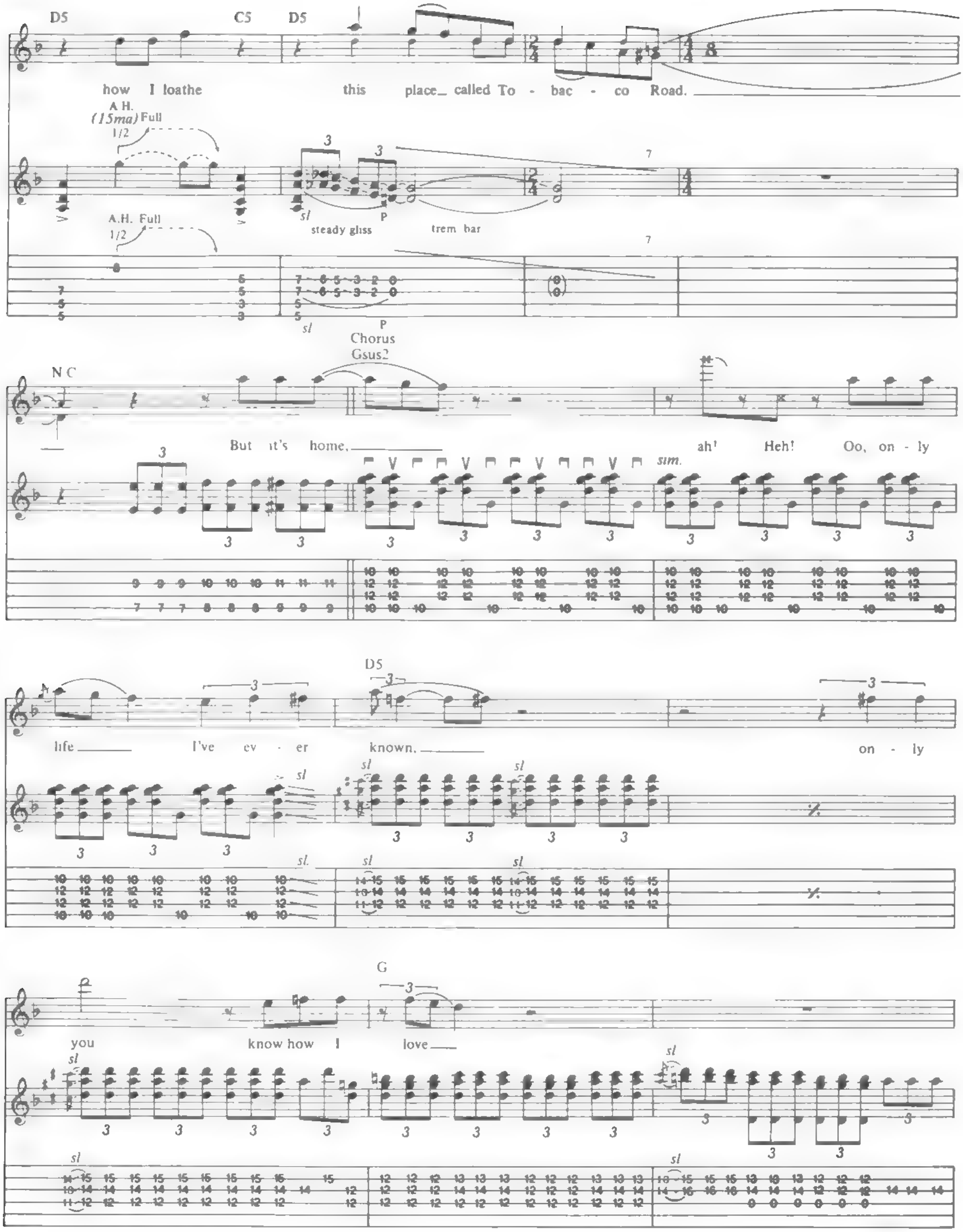
D5 (C5) N C F5 D5 (C5)

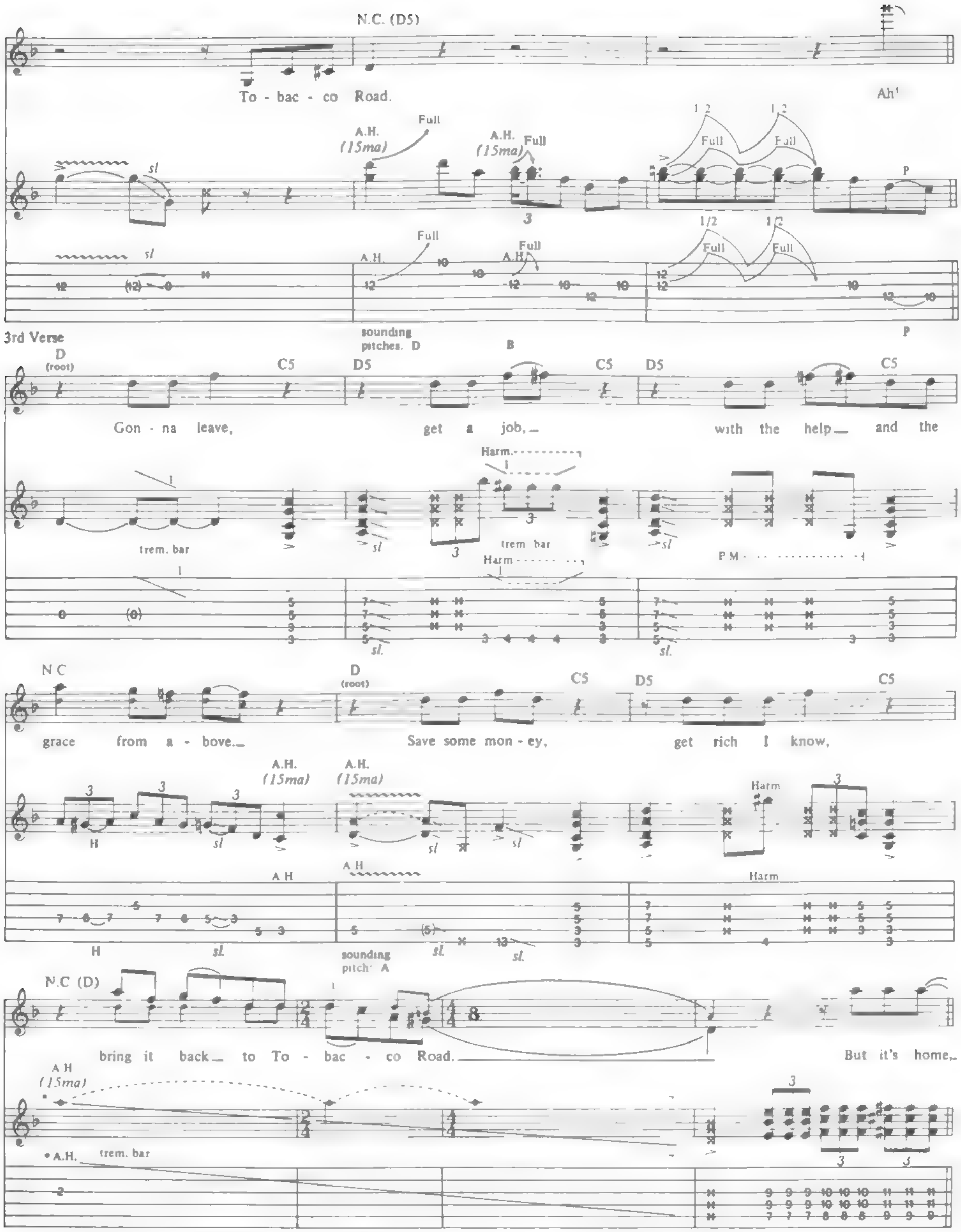
all I had was hang - ing on my back On - ly you know

P M

trem bar

P M


D5
C5
D5
how I loathe this place_ called To - bac - co Road.
A.H.
(15ma) Full
1/2
A.H. Full
1/2
sl
P
steady gliss
trem bar
Chorus
Gsus2
N C
But it's home,
ah! Heh! Oo, on - ly
sim.
D5
life I've ev - er known,
on - ly
G
you know how I love



*Allow open stgs. to ring sympathetically to produce supplementary pitches

Chorus

Gsus2

the on - ly life I've ev - er

N.C. (D7)

known (Scream) On ly

(G)

you know how I love

8va loco

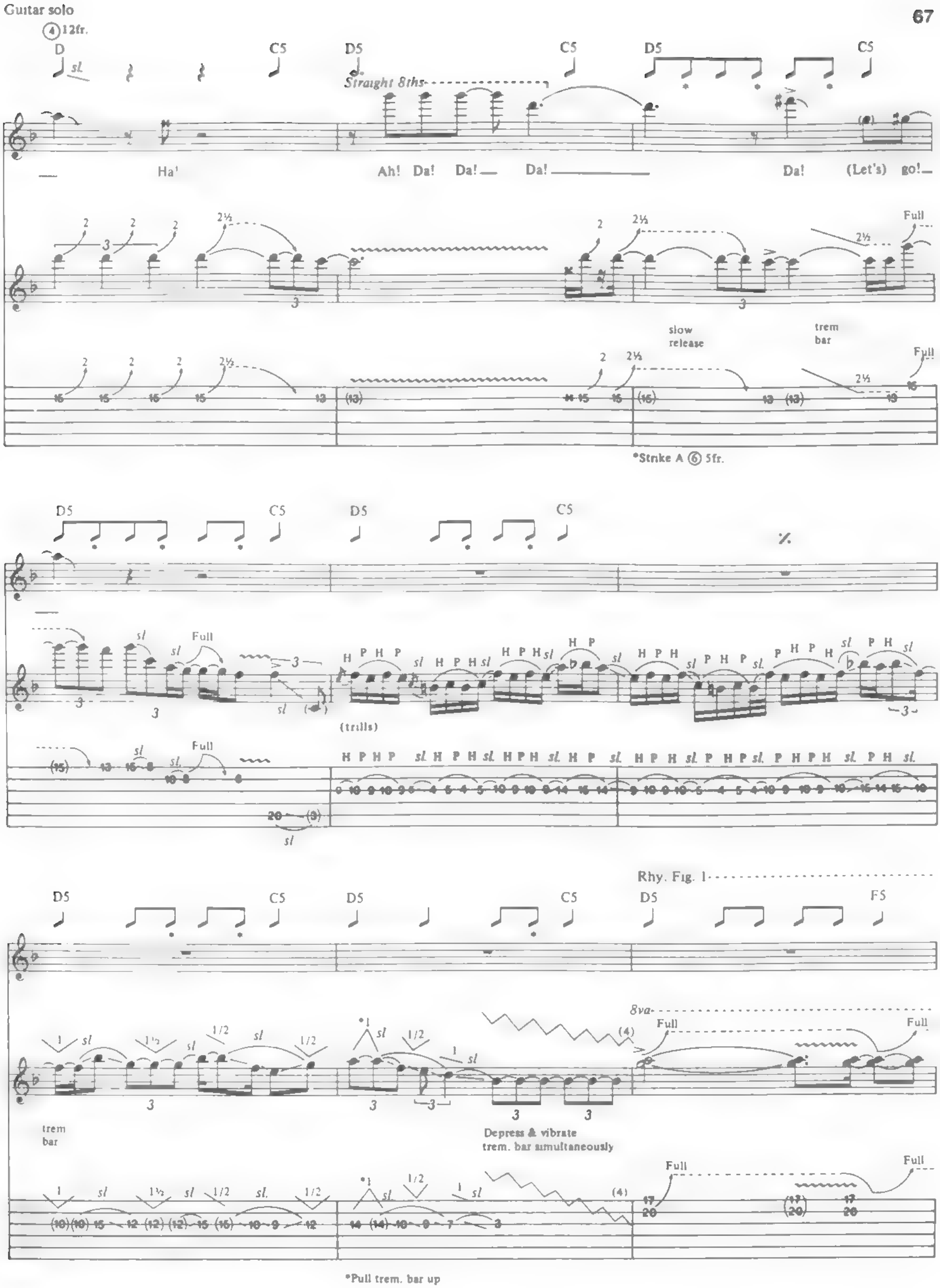
trem. bar

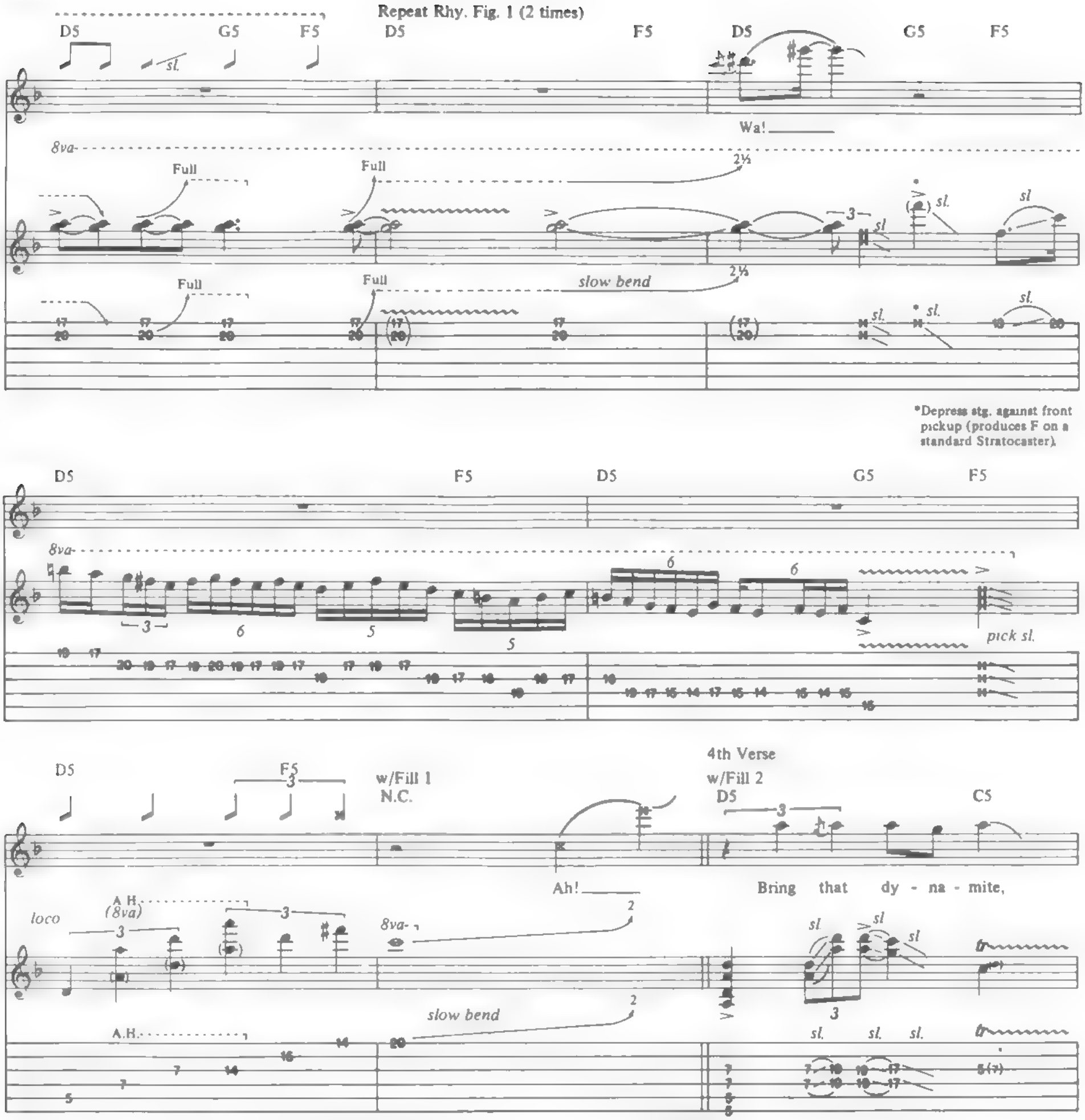
(D5)

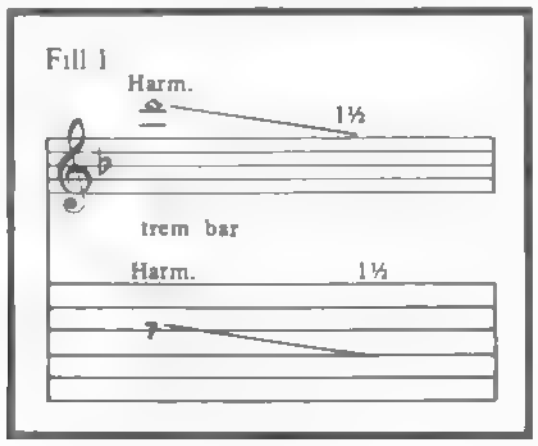
huh! To - bac - co Road. Wa! (Let's) give it out!

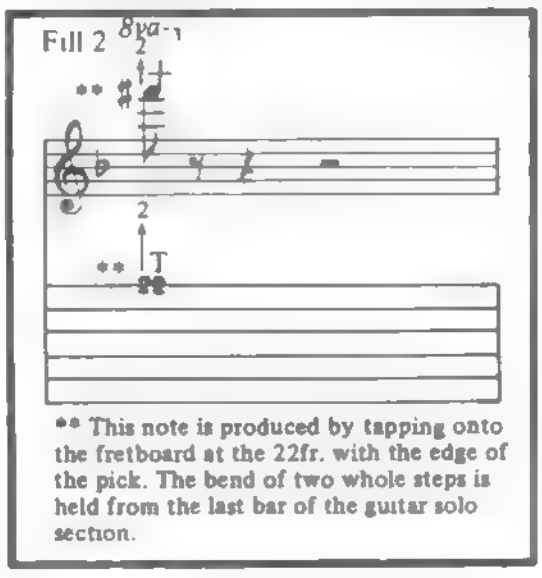
A.H. (8va)

P


Guitar solo
④ 12fr.
D
C5
D5
Straight 8ths
Ha!
Ah! Da! Da! Da!
Da!
(Let's) go!
Full
slow release
trem bar
*Strike A ⑥ 5fr.
(trills)
Rhy. Fig. 1
F5
8va
trem bar
Depress & vibrate trem. bar simultaneously
*Pull trem. bar up







** This note is produced by tapping onto the fretboard at the 22fr. with the edge of the pick. The bend of two whole steps is held from the last bar of the guitar solo section.

D5 C5 D5 C5 D5 F5

and a crane, blow it up, start all o - ver a - gain

sl. sl. sl sl

D5 C5 D5 C5 D5

Straight 8ths

Build a town, be proud to show, in the name To -

sl. sl. sl sl

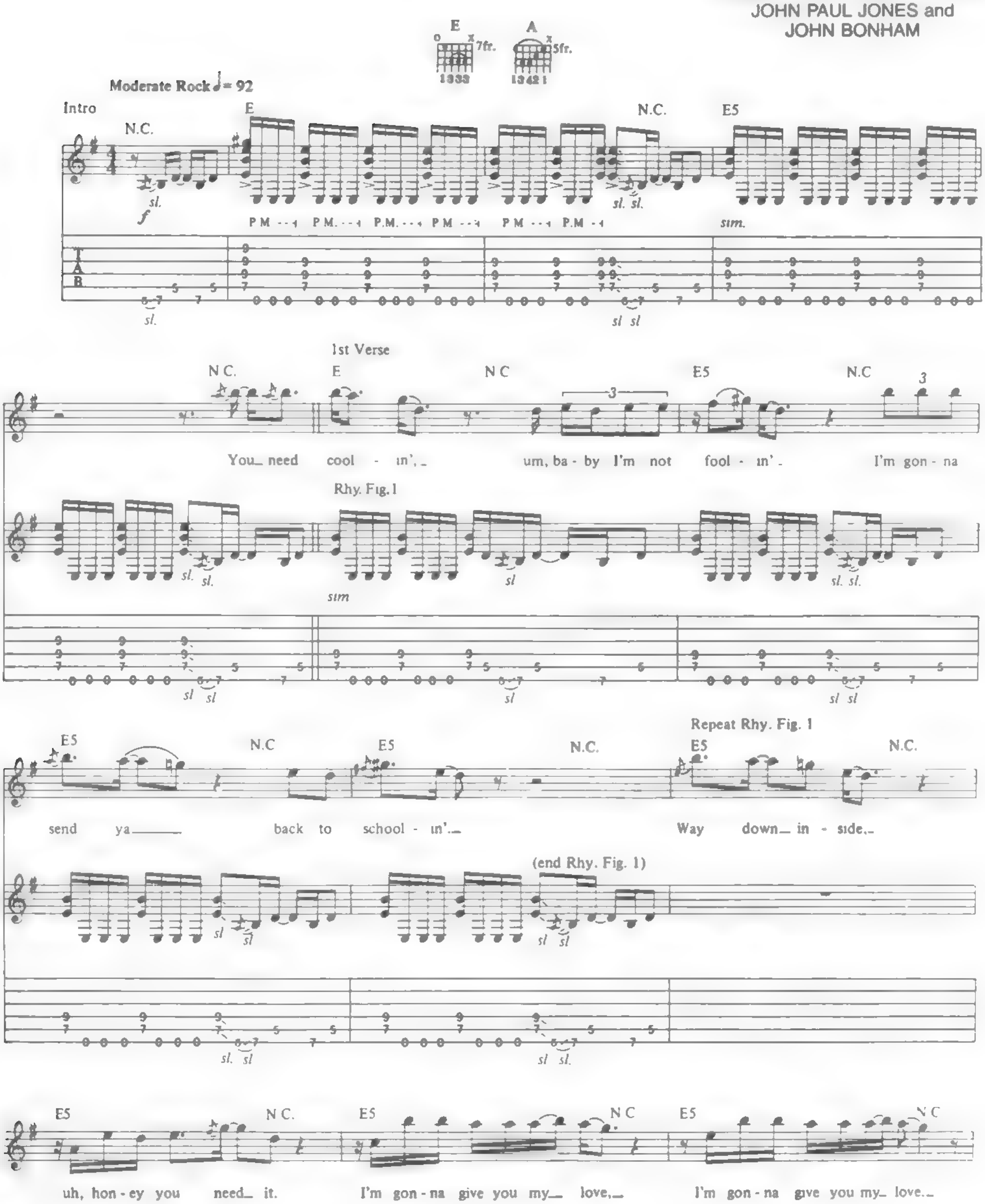
trem bar

bac - co Road.

rit.

WHOLE LOTTA LOVE

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and
JOHN BONHAM



Chorus

E5 D E5 D E5 D

Slide gtr.

Oh! Wan-na whole lot - ta love. Wan-na whole lot - ta love. Wan-na whole lot - ta love.

P M P M P M P M P M P M

2nd Verse

E5 D E5 N C E5 N C.

Wan-na whole lot - ta love You been learn - in', and ba - by, I been

P M P M P M P M P M P M

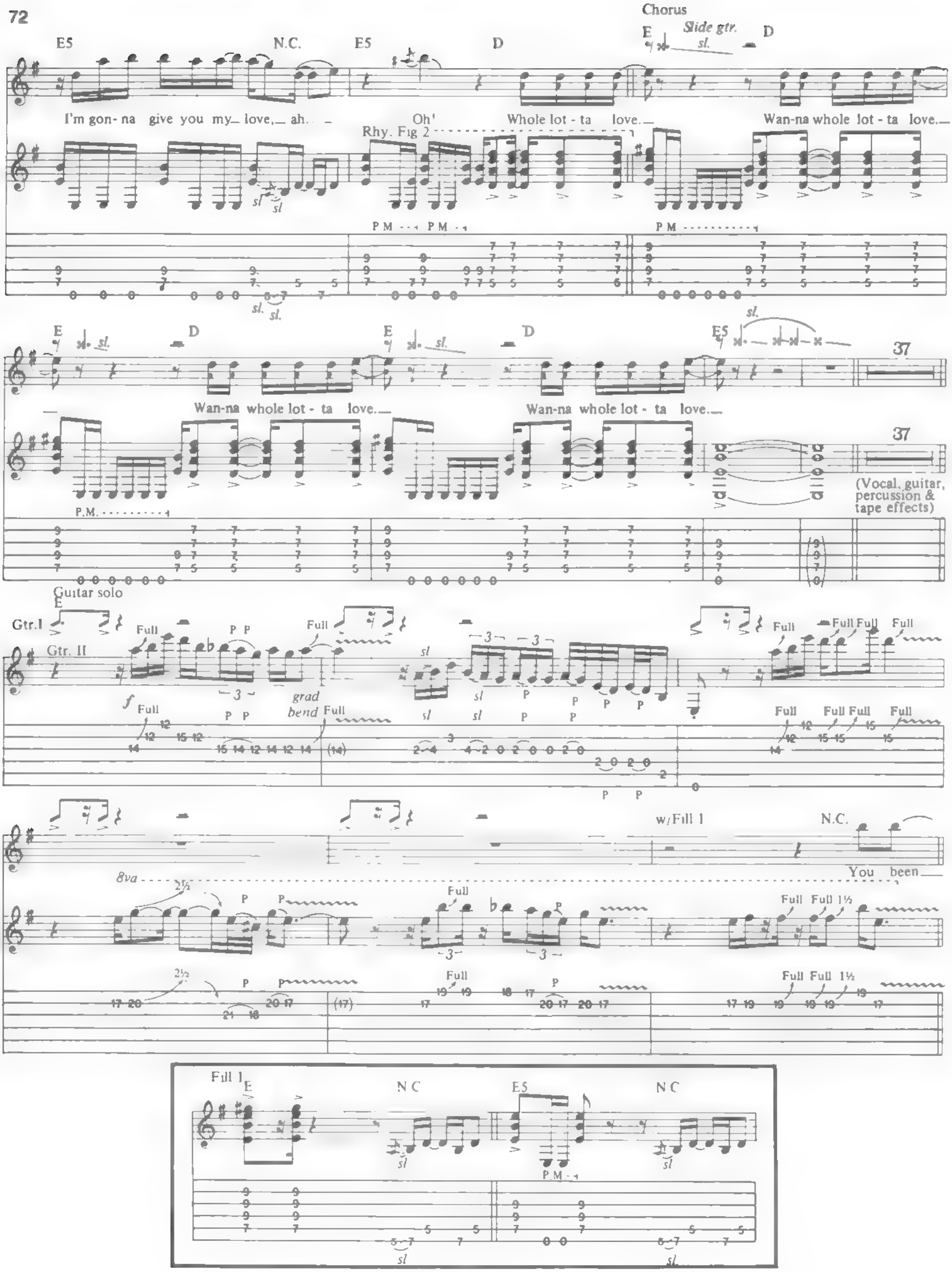
E5 N C E5 N.C. E5 N C

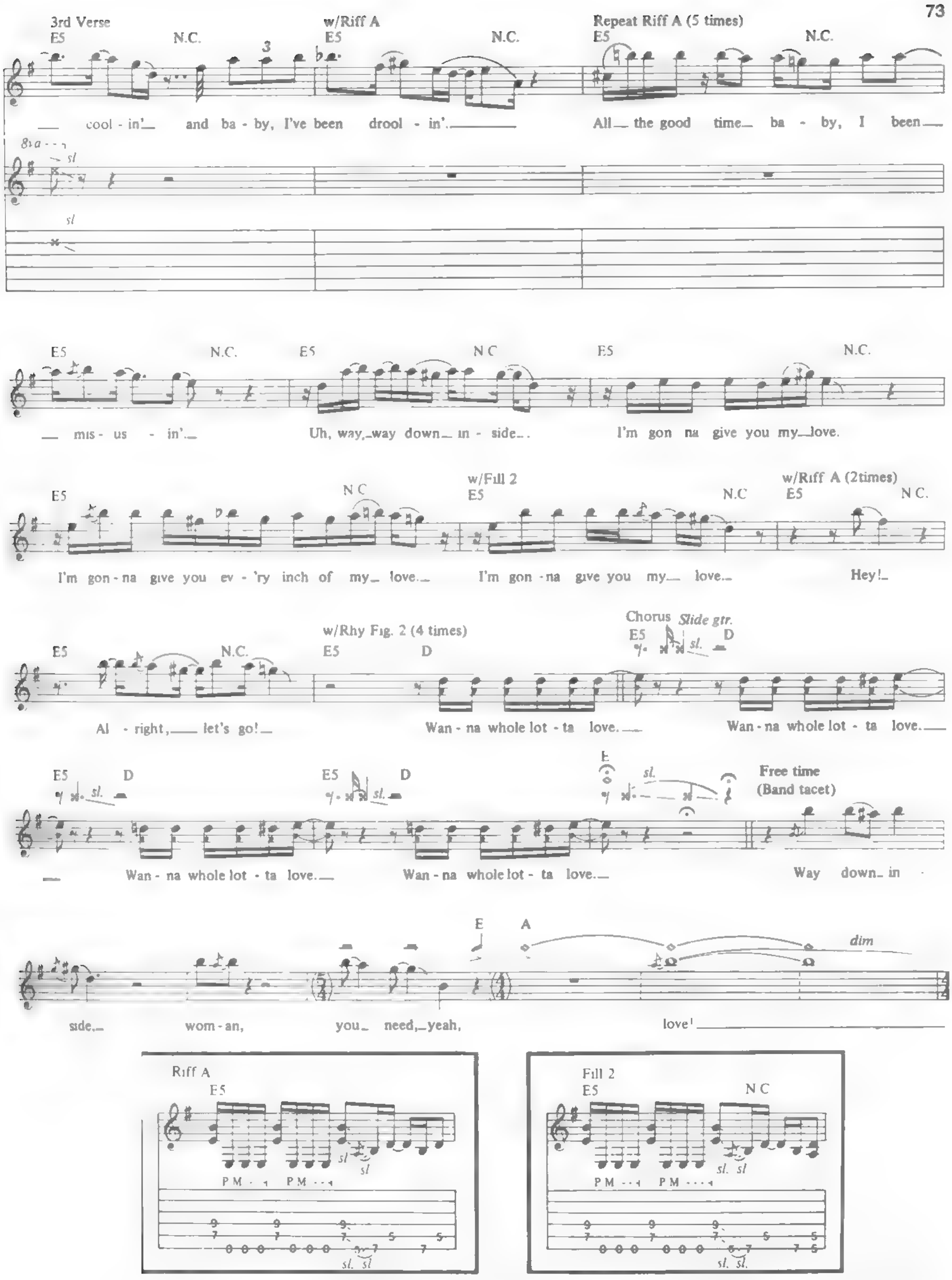
learn - in', All them good times, ba - by, ba - by, I been a yearn - in', ah

E5 N C E5 N C E5 N.C.

Uh way my down in - side. uh, hon-ey you need - a. I'm gon-na give you my love, ah!

(steady gliss)


Chorus
E5
N.C.
E5
D
E
Slide gtr.
D
I'm gon- na give you my_ love,_ ah.
Oh!
Whole lot - ta love._
Wan-na whole lot - ta love._
Rhy. Fig 2
P.M.
E
D
E
D
E5
Wan-na whole lot - ta love._
Wan-na whole lot - ta love._
37
(Vocal, guitar, percussion & tape effects)
Guitar solo
Gtr. I
Gtr. II
Full
grad bend
w/Fill 1
N.C.
You been
8va
Fill 1
E
N.C.
E5
N.C.


3rd Verse
E5
N.C.
w/Riff A
E5
N.C.
Repeat Riff A (5 times)
E5
N.C.
cool - in' and ba - by, I've been drool - in'.
All the good time ba - by, I been
8va
sl
E5
N.C.
E5
N.C.
E5
N.C.
mis - us - in'.
Uh, way, way down in - side.
I'm gon na give you my love.
E5
N.C.
w/Fill 2
E5
N.C.
w/Riff A (2times)
E5
N.C.
I'm gon - na give you ev - 'ry inch of my love.
I'm gon - na give you my love.
Hey!
E5
N.C.
w/Rhy Fig. 2 (4 times)
E5
D
Chorus
Slide gtr.
E5
D
Al - right, let's go!
Wan - na whole lot - ta love.
Wan - na whole lot - ta love.
E5
D
E5
D
E
Free time
(Band tacet)
Wan - na whole lot - ta love.
Wan - na whole lot - ta love.
Way down in
E
A
dim
side, wom - an, you need, yeah, love!
Riff A
E5
PM
PM
Fill 2
E5
N.C.
PM
PM

In time
(Drum fill)

N.C. E5 N.C. E N.C.

Ma,_ ma,_ ma,_ ma!_

P.M. P.M. P.M. P.M.

E5 N.C. E5 N.C. E N.C.

Ma,_ ma,_ ma,_ ma!_ Whoa!_

sim.

E5 N.C. E N.C. E5 N.C.

Shake_ for me, girl. I wan - na be your back-door man'

E N.C. E5 N.C. E N.C. E5 N C

Hey! Oh!_ Hey! Oh! Hey! Oh' Oo'_____

E5 N.C. E N.C. E5 N.C.

Ho' Oh' Oh' Oh'

E N.C. E5 N.C. E N.C.

Who_ma ma head!_ (w/echo repeats) Keep it cool - in', ba - by!

E5 N.C. E N.C. E5 3 N.C

Uh, keep it cool - in', ba - by! Uh, keep it cool- in', ba - by! Uh, keep it cool -in', ba-by! Uh'

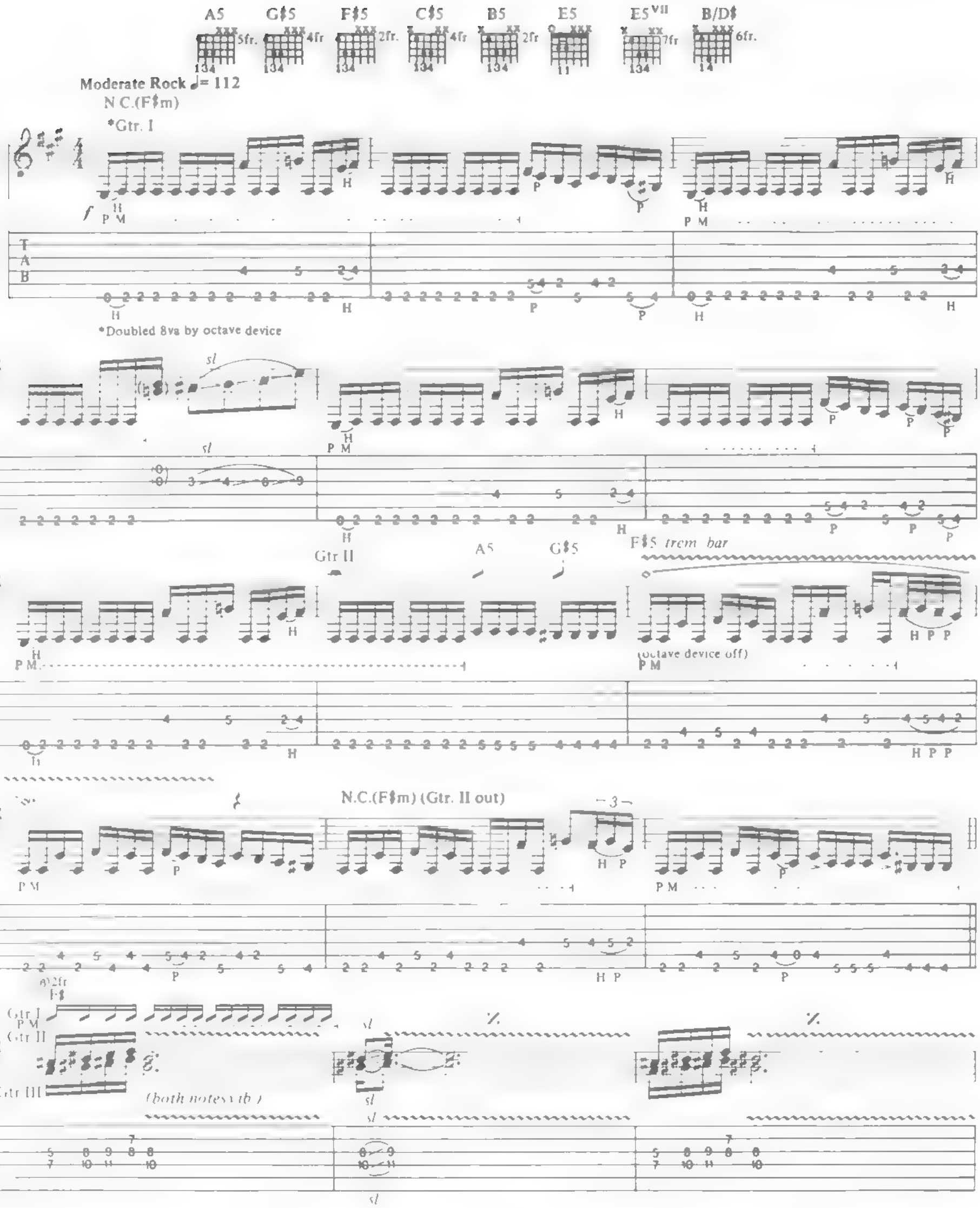
N.C E5 3 N.C E N.C

Fade out

Ah' Ha' Ha' Ho' Oh'

MR. SCARY

By
GEORGE LYNCH and JEFF PILSON



w/Rhy. Fill 1

D5 E(sus2)
(Gtr. III out)

Gtr. II

trem bar

⑥ 2fr.
F♯

Gtr II

Gtr III

(both notes vib.)

(both notes vib.)

w/Rhy. Fill 1

⑥ open 2fr.
E F♯

D5 E(sus2)
(Gtr. III out)

N.C.(F♯5)

w/Rhy.Fill 2

8va

Gtr II

semi harm

rake

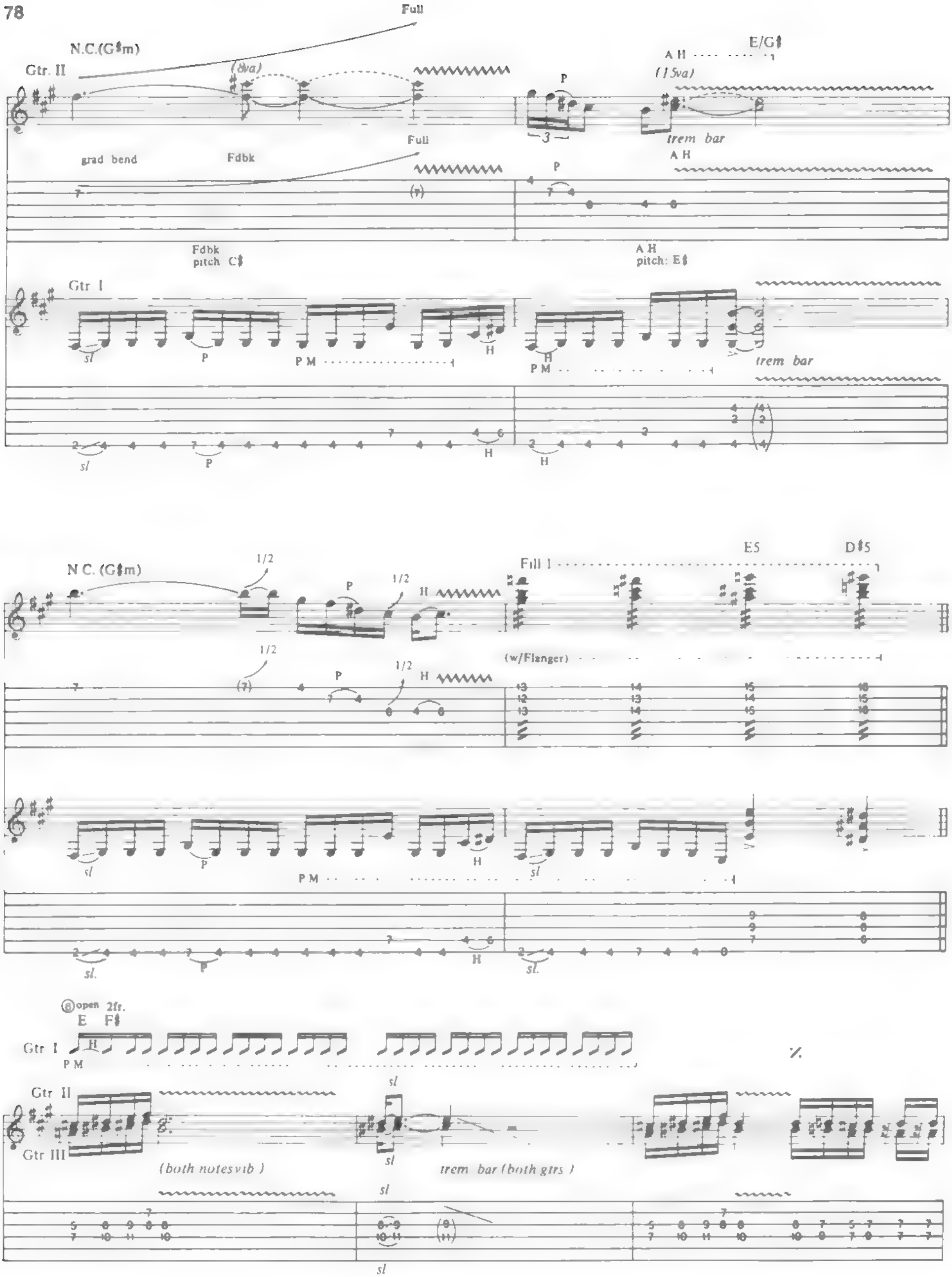
trem bar

Rhy. Fill 1

D5 E(sus2)

N.C.(F♯5)

Rhy. Fill 2


Full
N.C.(G♯m)
Gtr. II
(8va)
E/G♯
A H
(15va)
P
trem bar
grad bend
Fdbk
Full
A H
Fdbk
pitch C♯
A H
pitch: E♯
Gtr I
sl
P
P M
H
trem bar
N C. (G♯m)
1/2
Fill 1
E5
D♯5
(w/Flanger)
sl.
open 2fr.
E F♯
Gtr I
Gtr II
Gtr III
(both notes vib)
trem bar (both gtrs)

⑥2fr.

F♯

w/Rhy. Fill 3

Bsus4 B(add 4) Asus4 A(sus2)

Gtr II (Gtr III out)

P M

sl

H

semi harm (both notes)

N C (F♯m)

Gtr I

P M

H P

w/Rhy. Fill 4

B5 B(add 4) Asus4 A B5 C♯5

Gtr II

Full

A H

(15va)

Gtr III

*Gtr II tabbed on right

Rhy. Fill 3

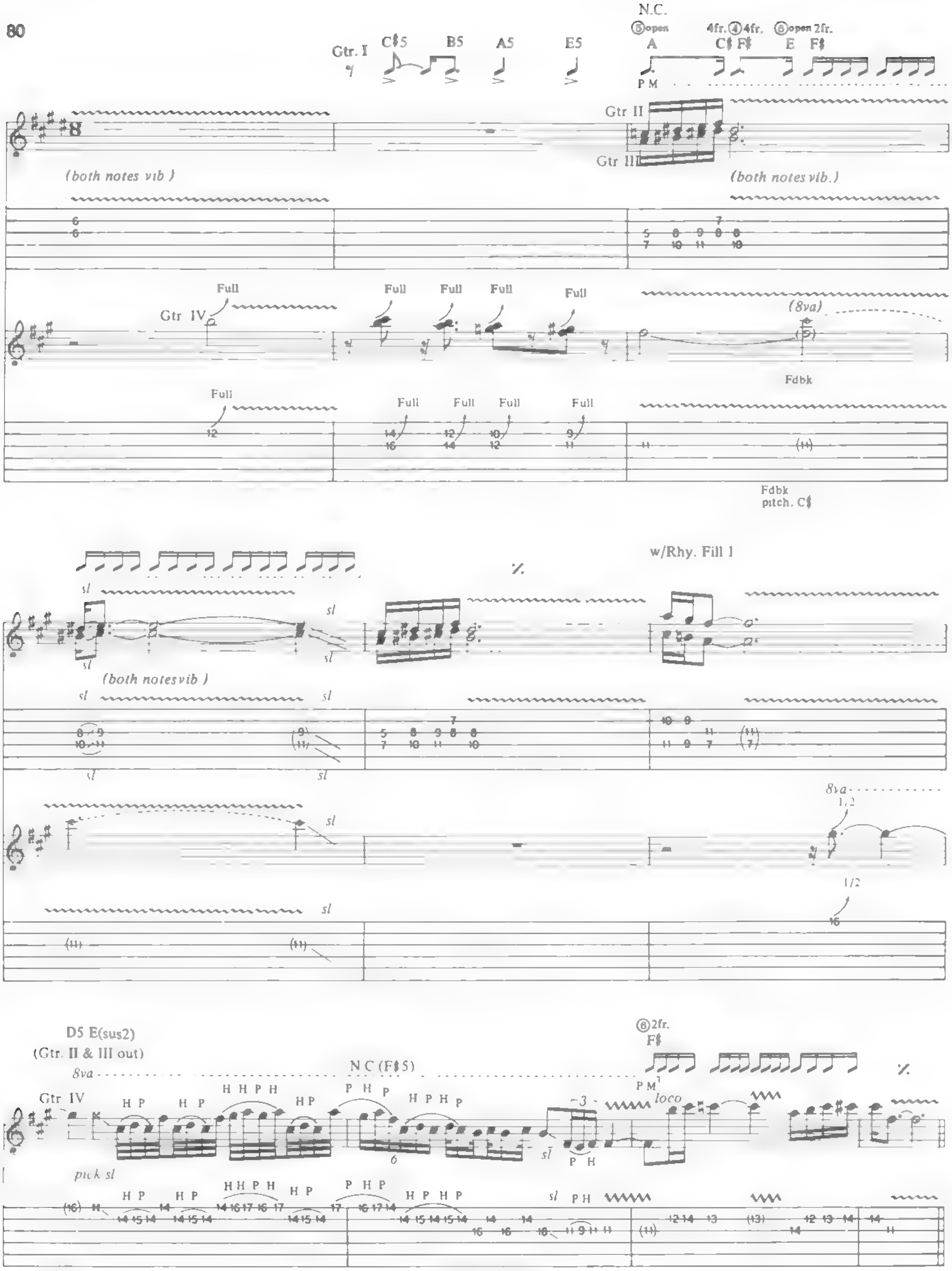
Bsus4 B(add 4) Asus4 A

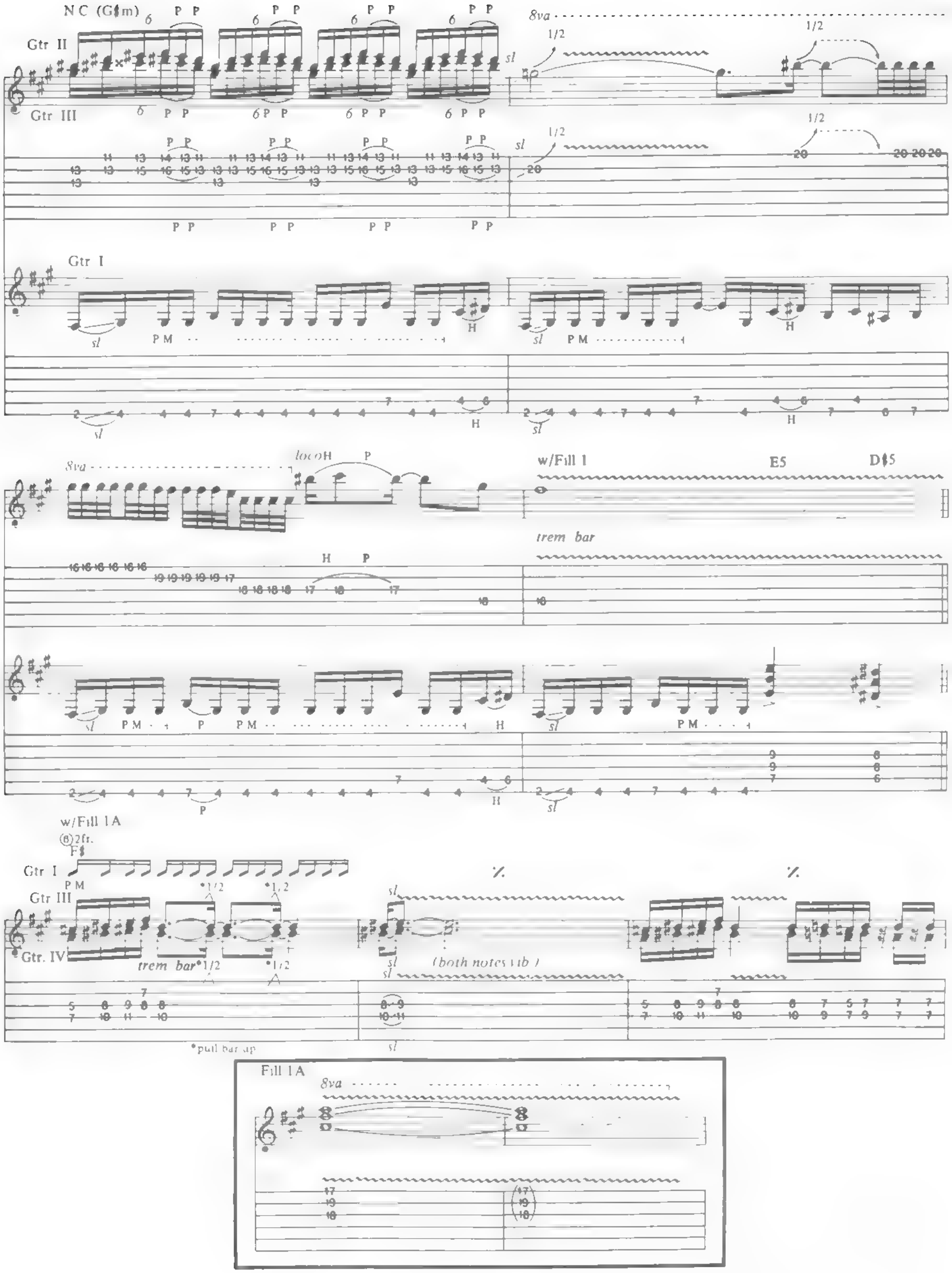
Let ring

Rhy. Fill 4

Bsus4 B(add 4) Asus4 A B5 C♯5

Let ring


N.C.
⑤open
4fr. ④4fr.
⑥open 2fr.
Gtr. I
C♯5
B5
A5
E5
A
C♯ F♯
E
F♯
P M
Gtr II
Gtr III
(both notes vib.)
(both notes vib.)
Full
Gtr IV
(8va)
Fdbk
Fdbk
pitch. C♯
w/Rhy. Fill 1
sl
(both notes vib.)
8va
1/2
D5 E(sus2)
(Gtr. II & III out)
8va
N C (F♯5)
⑥2fr.
F♯
Gtr IV
H P
H H P H
P H P
P M
loco
pick sl
P H


N C (G♯m)
Gtr II
Gtr III
Gtr I
8va
1/2
sl
P M
H
loco H
P
w/Fill 1
E5
D♯5
trem bar
w/Fill 1A
(6)2fr.
F♯
Gtr IV
*1/2
(both notes vib.)
*pull bar up
Fill 1A

6 2fr.

F♯

w/Rhy. Fill 3

Bsus4 B(add 4)

Gtr. II (Gtr. III out)

Asus4 A

Gtr. I

P M

H

sl

trem bar

H P

sl.

w/Rhy. Fill 4

Bsus4 B(add 4)

Gtr. II

Full

sl.

Asus4 A B5

Full

P M

P

Full

sl

Full

N.C.(C♯m)

(8va)

Fdbk.

trem. bar.

Gtr. I

A H.

(15ma)

P M

sl

A H

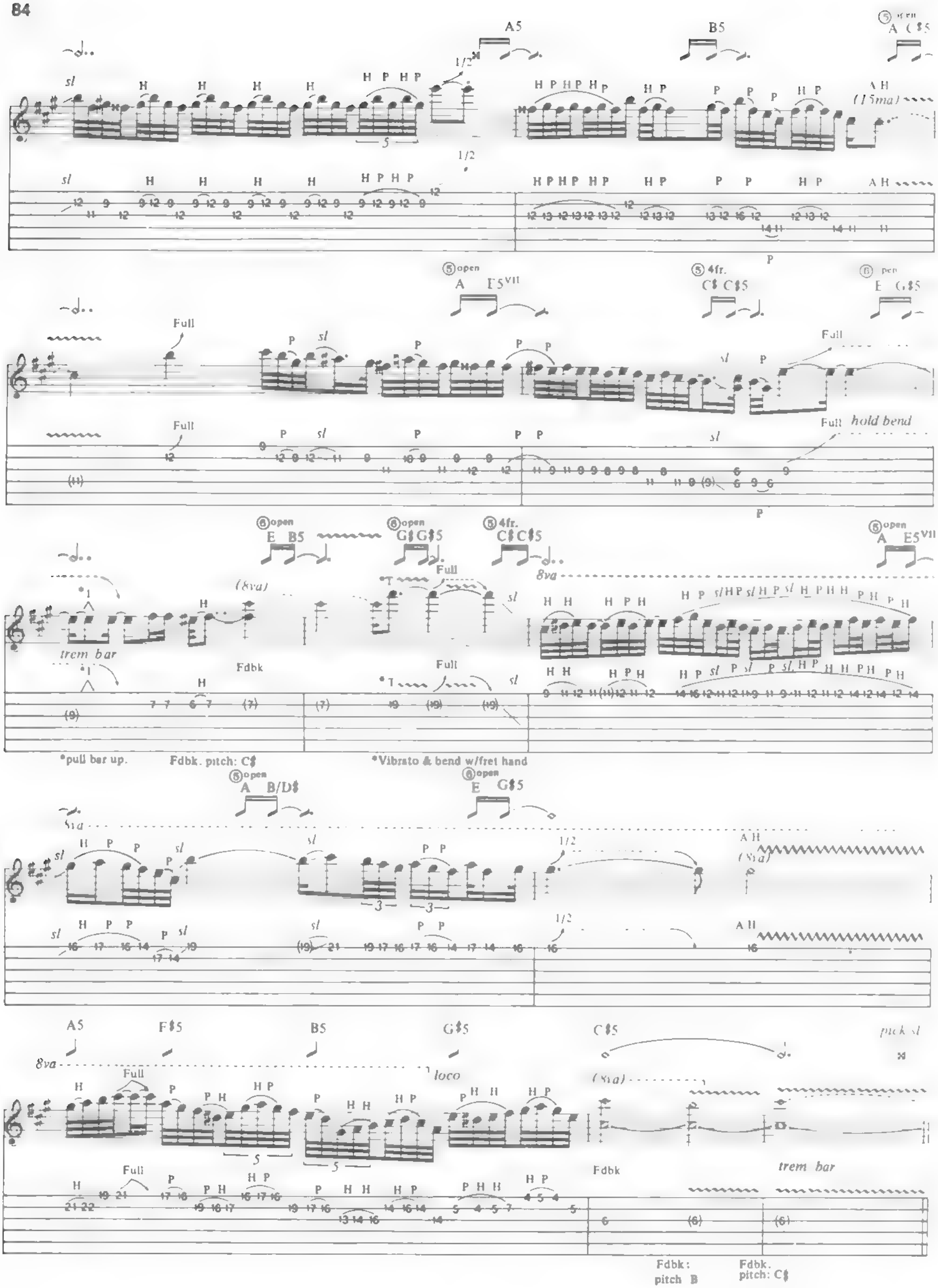
C♯5 B5 A5 A H pitch G♯ E5

Full Full Full Full

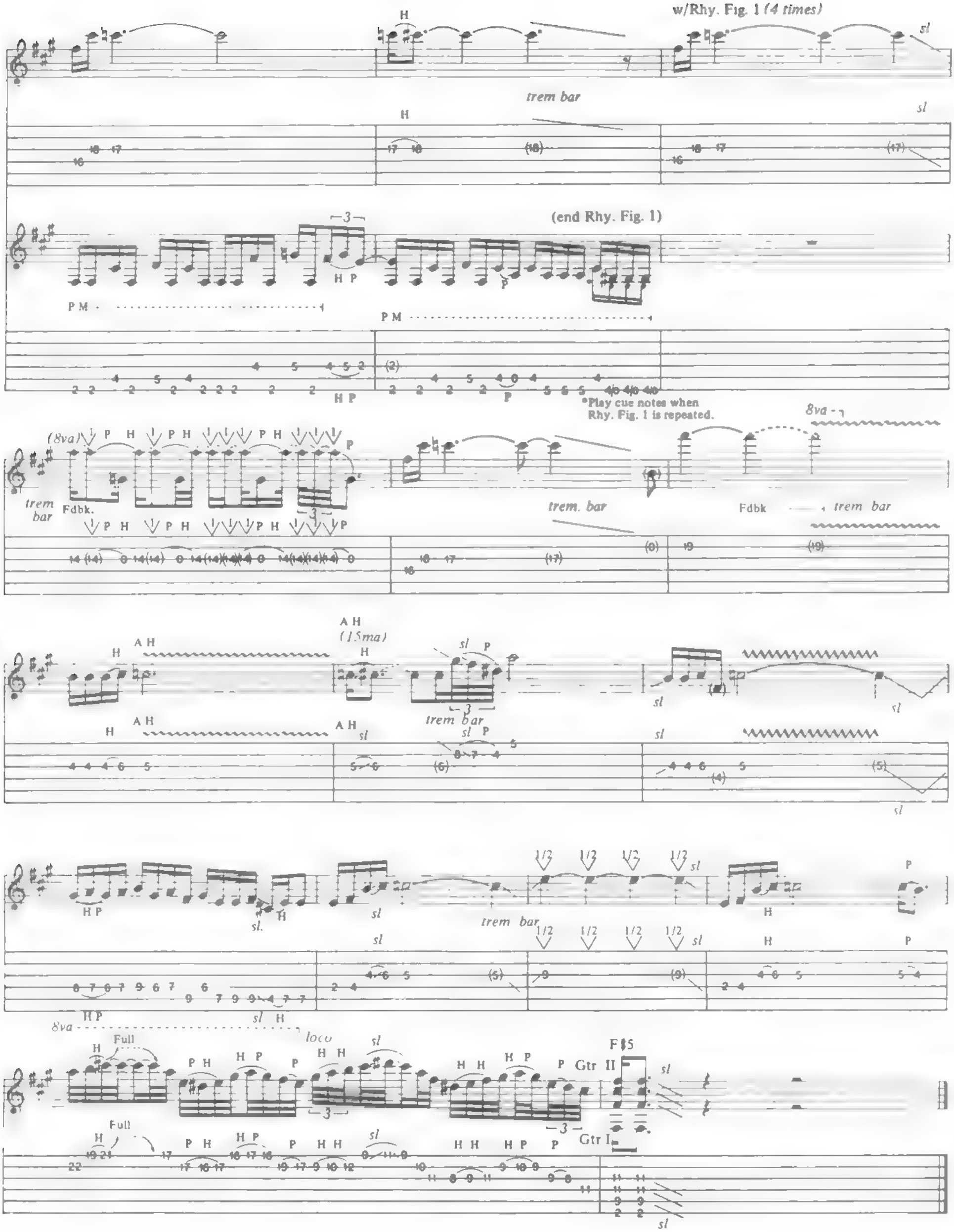
sl

P M

F♯5
Gtr. I
Full
trem bar
Fdbk
Fdbk pitch C♯
N.C.(G♯m)
Gtr. I
E/G♯
trem. bar
N.C. (G♯m)
Gtr. II
pick sl
Gtr. I
C♯5
A E5VII
C♯5
G♯5
E B5
Gtr. II
A H
(15ma)
Full
1/2
5
A.H.
pitch: E♯
G♯5
C♯5
E5VII
B B/D♯
B G♯5
rake

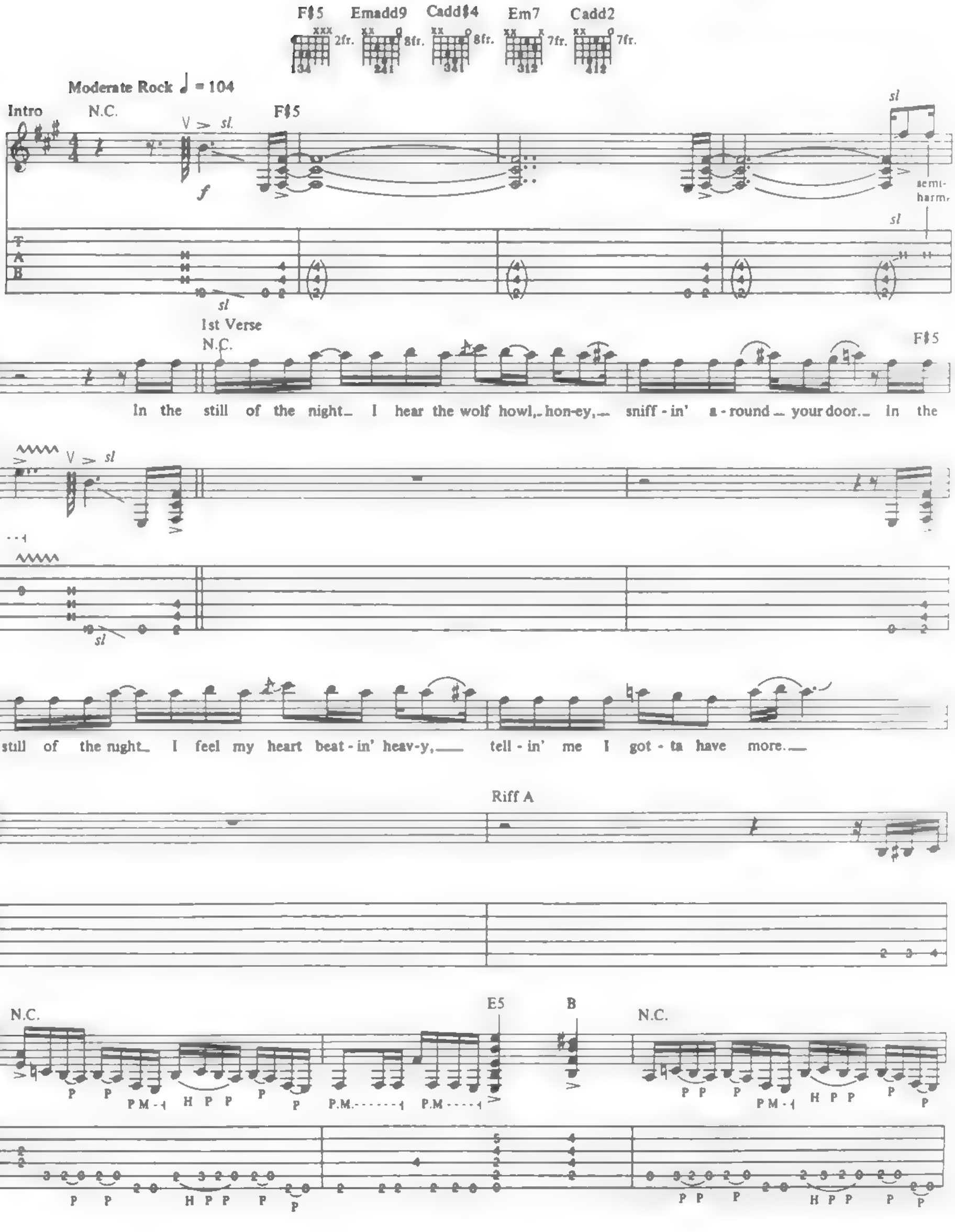

A5
B5
A C♯5
(15ma)
A E5VII
C♯ C♯5
E G♯5
Full
hold bend
E B5
G♯ G♯5
C♯ C♯5
A E5VII
(8va)
8va
trem bar
Fdbk
*pull bar up.
Fdbk. pitch: C♯
*Vibrato & bend w/fret hand
A B/D♯
E G♯5
A5
F♯5
B5
G♯5
C♯5
pick sl
loco
Fdbk
trem bar
Fdbk: pitch B
Fdbk. pitch: C♯

w/Fill 2
⑥2fr.
F♯
P.M.
1/2
Gtr. II
Gtr.III
trem. bar
*1/2
sl.
(both notes vib)
%
%
w/Rhy. Fill 1
*pull bar up
D5 E(sus2)
Gtr. II (Gtr. III out)
Full
P H P H P
N.C.(F♯5)
A H
(8va)
⑥2fr.
F♯
P M
Gtr. II
Gtr.II
(both notes vib)
H
A H
pitch. F♯
N.C.(F♯m)
Gtr. II (Gtr. III out)
8va
A.H.
loco
Rhy. Fig. 1
Gtr. I
H P
Fill 2
(8va)
Fdbk


w/Rhy. Fig. 1 (4 times)
trem bar
(end Rhy. Fig. 1)
*Play cue notes when Rhy. Fig. 1 is repeated.
(8va)
Fdbk.
trem. bar
Fdbk
8va
(15ma)
Full
loco
Gtr II
Gtr I
F♯5

STILL OF THE NIGHT

Words and Music by
DAVID COVERDALE and JOHN SYKES



B A F♯5

In the shad - ow of night_ I see the full moon_ rise,

(end Riff A)

P M P M

tell - in' me what's_ in store.__ My heart_ start ach - in', my bod - y start a - shak - in' an' I

Gtr. II

Full

Full

Repeat Riff A N.C E5 B N.C. B A

can't take no more.__ 'N' no, no,_ no!

N.C E5 D5 N.C. E5

(2nd time only) Oo,_____ ma - ma!

Rhy. Fig. 1

P M P M P M P M P M P M

sl

sl

Pre-chorus

D5 A5

(end Rhy Fig 1) Now I just wan - na get close to you_ an' take your love so sweet. An'

sl. sl.

P M. P M. P.M P M P M. P P P P P P

B5 A5 G *To Coda* Fsus2

I just wan - na make a - love to you,_ feel your bod - y heat.

sl sl

P M P M

Chorus

N.C E5 D5

In the still of the night. In the still of the night.

sl. sl.

P M P M. P M. P M

N.C. E5 D5 N.C.

O - ver here,_ ba - by!

sim

H H H H

P P P P M H P P P P P P P P

E5 B N.C. B A

In the

(cont. in slashes)

P P P PM-1 H P P P P

P P P H P P P P

F♯5

6 open

E F♯5

heat of the day_ I hang my head down low_ an' hide my face_ from the sun._ Through the

light of the day_ un - til the eve - ning time_ I'm wait-ing for the night to c - c - c - come.

Repeat Rhy. Fig. 1

N.C. E5 D5 N.C. E5 D5

Oo,_____ um, ba - by._ In the still of the night,_____

D/F♯ C5 C/E G Am7

_ in the cool moon - light,_ I feel my heart_ is ach - ing. In the still of the night._____

sl sl sl Let ring P M-1 P M sl

P

sl sl sl sl

Fsus2

E5

(steady gliss.)

trem. bar (depress bar slowly)

Interlude

Em add9

Cadd♯4

Em add9

Kybd

pp < mf

Oo, ba - by. (w/echo repeats)

Oo, _

2½

2½

1

sl

1/2

P

mp trem bar

Let ring

1

1/2

P

sl

babe _

3

Long time a - way . .

dim

Cadd♯4

Emadd9

mp

3

(whispers)

N - need _____ to be clos - er. _

sl

sl

p

Let ring

sl

sl

Em7

I can't keep a - way,_ I can't keep a - way, can't keep a - way...

mp
Let ring

Cadd2 Em7

I._____ can't keep_ a - way,_ no...____ huh!

You got - ta give_ me love,___ got - ta give me some lov - in' ev - 'ry day.___

P

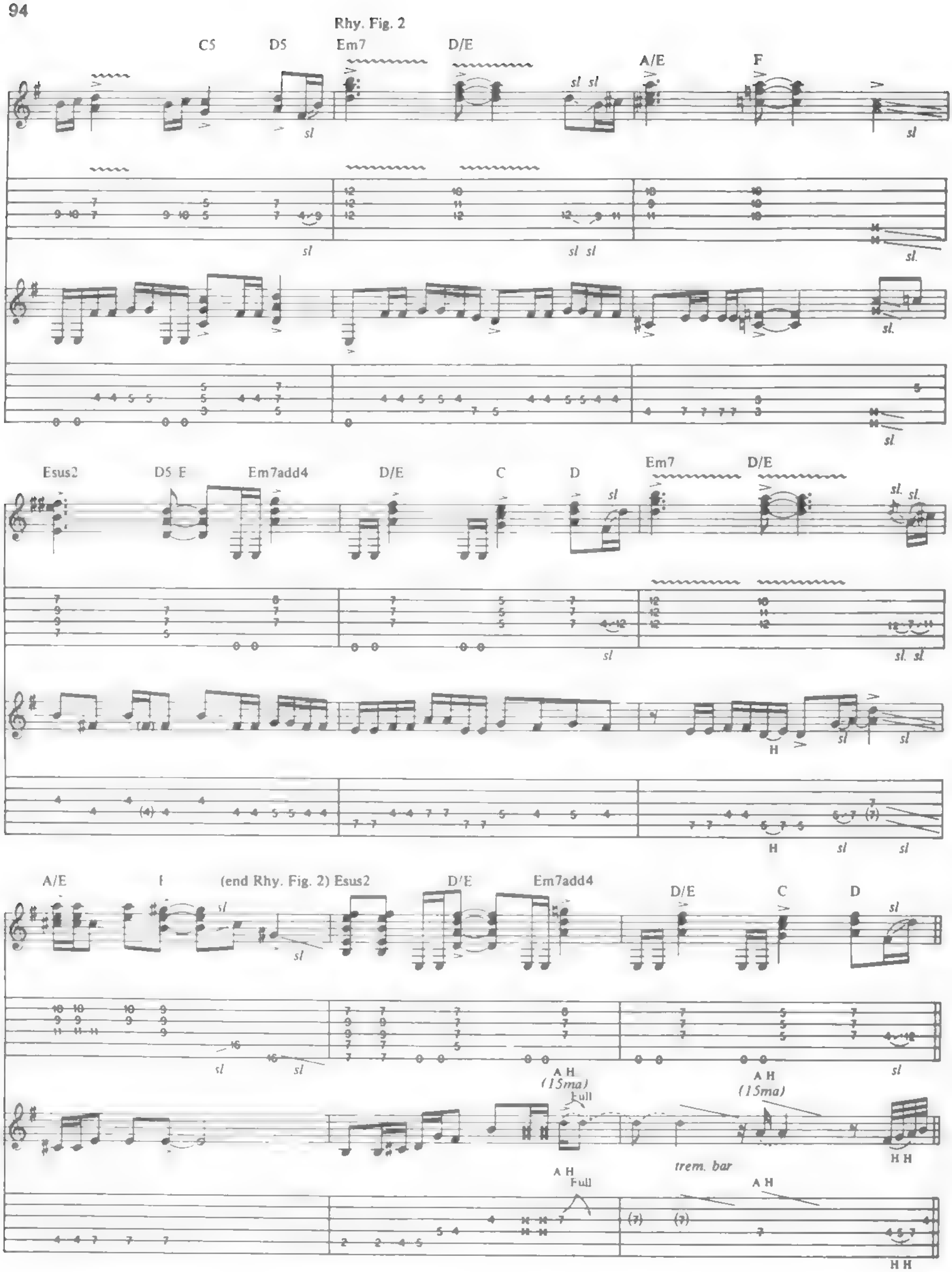
Cadd2 Em7

Can't keep a - way.___

Harm
(8va)

Harm

N.C. (Em)
Riff B (upstems only)
Repeat Riff B (14 times)
*Gtr. II
(C)
(D)
*Gtr. I
P M
sim
mf
*Both gtrs. adapted from kybd.
(Em)
Gtr. III (kybd.)
(C)
(D)
Gtr. I
(Em)
(D)
(C)
(D)
(Em)
(D)
pick sl
E5
(C)
D5/E
Oo,_ba - by,
oo,
ah!
Lead gtr.
f
Rhy. gtr.
f


Rhy. Fig. 2
C5
D5
Em7
D/E
A/E
F
Esus2
D5 E
Em7add4
D/E
C
D
Em7
D/E
A/E
F
(end Rhy. Fig. 2) Esus2
D/E
Em7add4
D/E
C
D
A H
(15ma)
Full
trem. bar
H H

Guitar solo
Repeat Rhy. Fig. 2

Em7 D/E A/E F

Esus2 D5/E Em7add4 D/E C D Em7 D/E

hold bend

trem bar

*Pull up on bar

A/E E N.C.

Get o - ver here, ba - by!

E5 B N.C. B A

In the

3rd Verse

F♯5

still of the night_ I hear the wolf howl,_ hon-ey,___ sniff-in' a-round_ your door.___ In the

6 F♯5

D.S. al Coda

sl.

still of the night_ I feel my heart beat-in' heav-y,___ tell-in' me I got-ta have more!___

Coda

Fsus2

heat!

Outro

E5

D

In the still of the night!___

sl

steady gliss.

Vib.

sl

C G A5 G F

Oo,___ yeah!___

In the still of the night!___

sl

Let ring

sl sl sl

sl

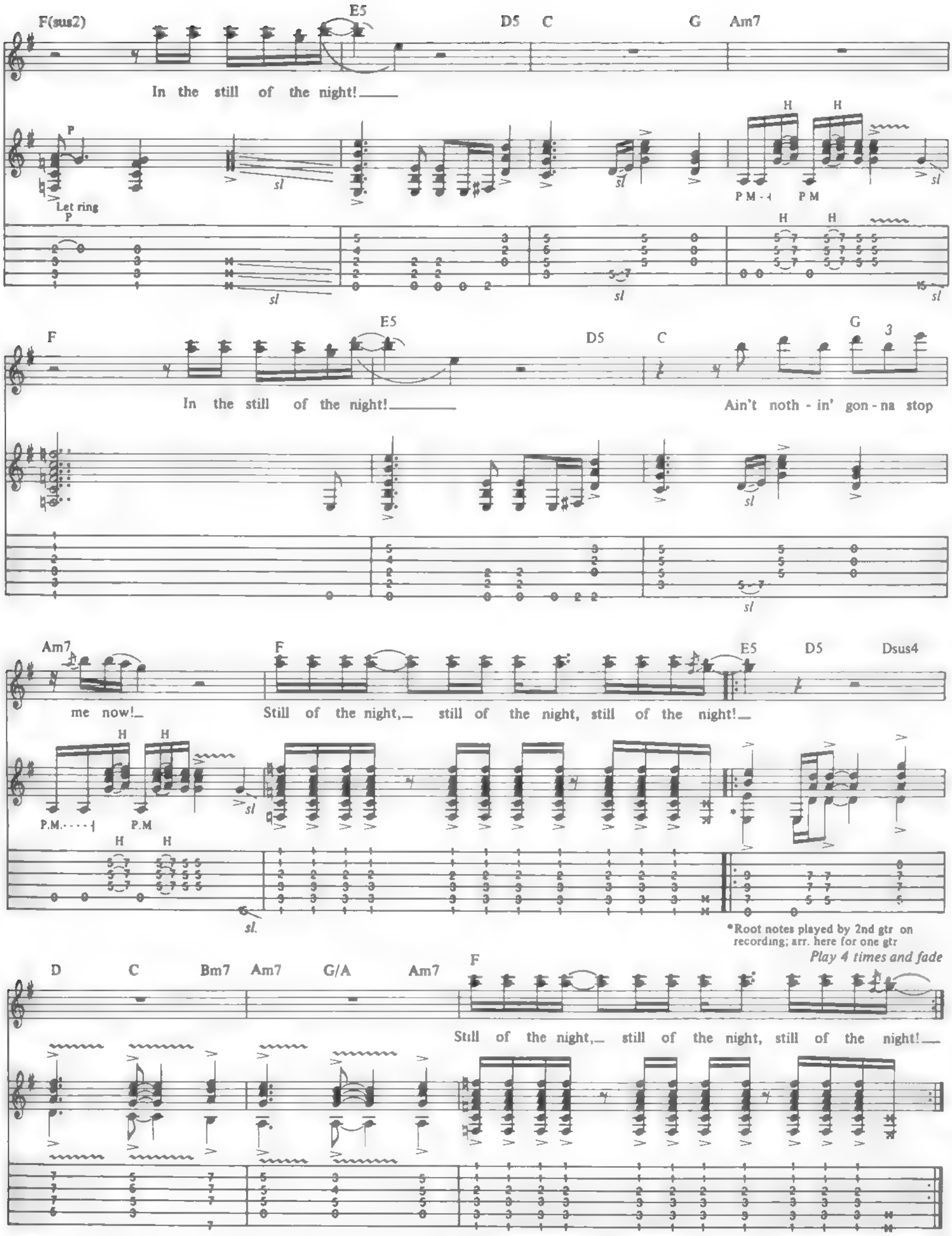
E5 D C G A5 G

3 3 3 3

___ I will be sneak-in' 'round your door.___

sl

sl



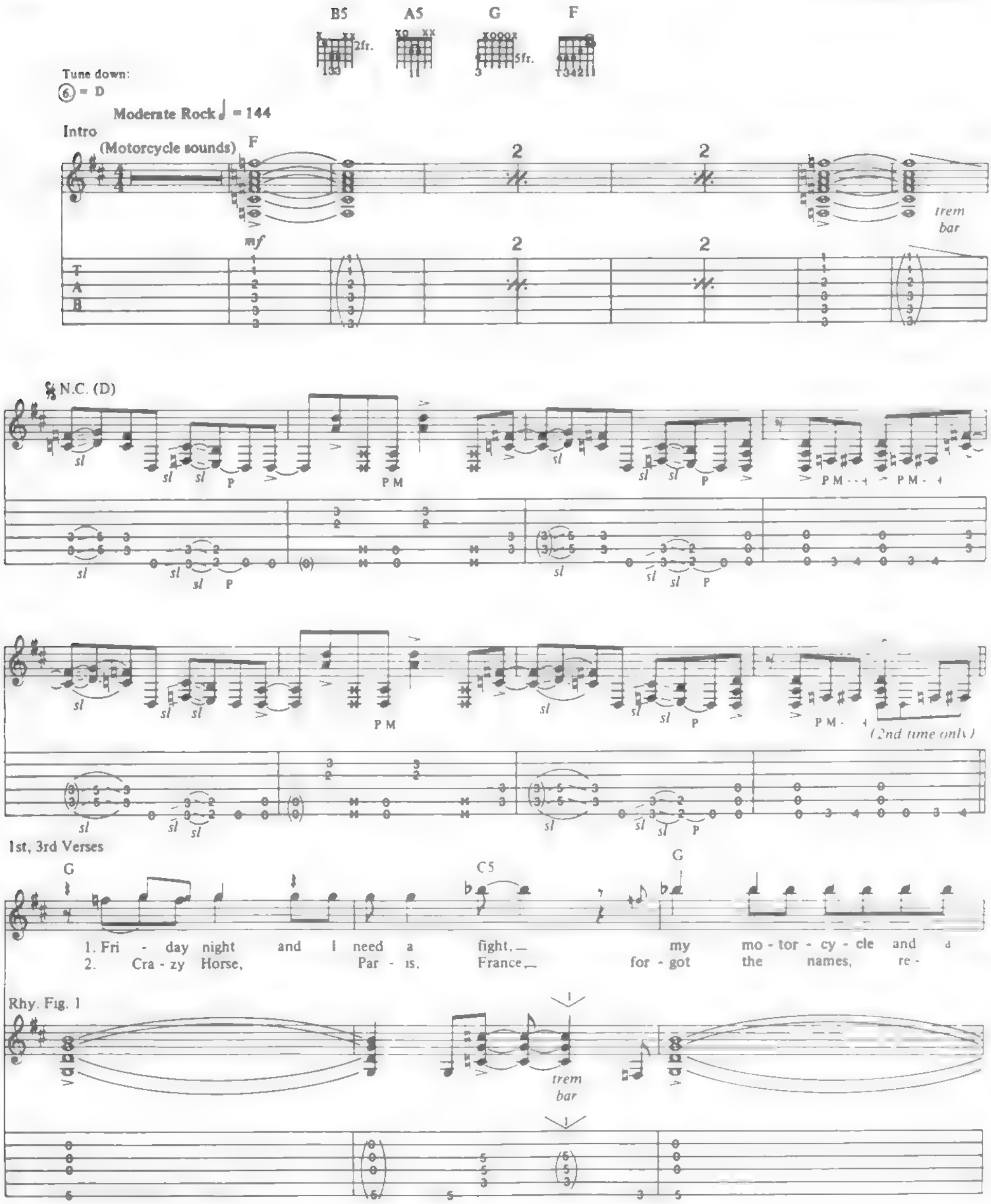
*Root notes played by 2nd gtr on recording; arr. here for one gtr

Play 4 times and fade

GIRLS, GIRLS, GIRLS

Words by
NIKKI SIXX

Music by
NIKKI SIXX, TOMMY LEE
and MICK MARS



D G C

switch - blade knife. Hand - ful of grease and my hair feels right, but
mem - ber ro - mance. I got the pho - tos, a mén - age ā trois,

trem bar trem bar

G N.C. Chorus N.C. (D)

what I need to make me tight are those girls, girls, girls.
must - a broke those French - ies' laws with those girls, girls, girls B - b - bod -

end Rhy. Fig. 1 Rhy. Fig. 2

sl sl sl. P P M

sl sl sl P

(G)

Long legs and bur - gun - dy lips. Girls, girls, girls.
y - shop and the Mar - ble Arch Girls, girls, girls.

sl sl P sl sl P

sl sl P sl sl P

To Coda

Danc - in' down on the Sun - set Strip.
Trop - i - can - a's where I lost my heart.

P M P M sl sl P P M P M

sl sl P

(D)

Girls, girls, girls.— Red lips, fin - ger - tips.—

(end Rhy. Fig. 2)

sl. sl. P P M sl. sl. P

2nd Verse
Repeat Rhy. Fig. 1

G C5 G D

Trick or treat, sweet— to eat— on Hal - low - een and New Year's Eve.—

G C G N.C.

Yan - kee girls,— ya just can't be beat,— but you're the best— when you're off— your feet.—

Chorus
Repeat Rhy. Fig. 2 (1st 11 bars only)

N.C. (D)

Girls, girls, girls.— At the Doll - house in Fort Lau - der - dale.—

(G)

Girls, girls, girls.— Rock - in' in At - lan - ta at

(D)

Tat - tle - tails.— Girls, girls, girls.— Rais - in' hell at the

Bridge
D5

Sev - enth Veil.— Have you read the news— in the *So - ho Tri - bune*?— Ya know she

2 (cont. in slashes)

2

B5 A5 G

Rhy. gtr.

did_ me,___ well then she broke_ my heart._ I'm such a good, good

Lead gtr.

f

D5

boy, I just need a new toy. I tell ya what, girl,

(cont. in slashes)

mf

B5 A5 G

Rhy. gtr.

dance for me._ I'll keep you o - ver - em - ployed._ Just tell_ me a

Lead gtr.

f

D5

sto - ry,_ you know the one I mean._

(cont. in slashes)

mf

F F F F

A.H. (8va) D.S. al Coda

A.H.

Coda

(D)

Girls, girls, girls.

Hey, Tom-my, check that out man! What, Vince,

Rhy. Fig. 3

sl sl P sl sl P

sl sl P sl sl P

where? Hey, right there! Hey! *(whistles)* Hey, ba - by, don't I know you from some - where?

Repeat Rhy. Fig. 3

Girls, girls, girls.

(end Rhy. Fig. 3) Lead gtr.

Full

f Full

Repeat Rhy. Fig. 3 (1st 2 bars only)

Girls, girls, girls.

Full 1/2 Full Full Full

trem bar

Full 1/2 Full Full Full

trem bar

w/Rhy. Fig. 4
(G)

w/Rhy. Fill 1

Girls, girls, girls.

Full Full 1/2 1/2 Full 1 1 1 1 Full Full

reverse rake trem bar trem bar

Full Full 1/2 1/2 Full 1 1 1 1 Full Full

Girls, girls, girls.

Full Full Full P P Full

trem bar trem bar

Full Full Full Full

Rhy. Fill 1

Rhy. Fig. 4

sl sl sl sl

sl sl sl sl

Guitar solo

N.C. (D)

Lead gtr

Rhy. gtr

trem bar

8va

Rhy. Fig 5

Repeat Rhy. Fig. 5 *(5 times)*

8va

Full Full loco

D5

Girls, girls, girls!

Lead gtr

Rhy gtr

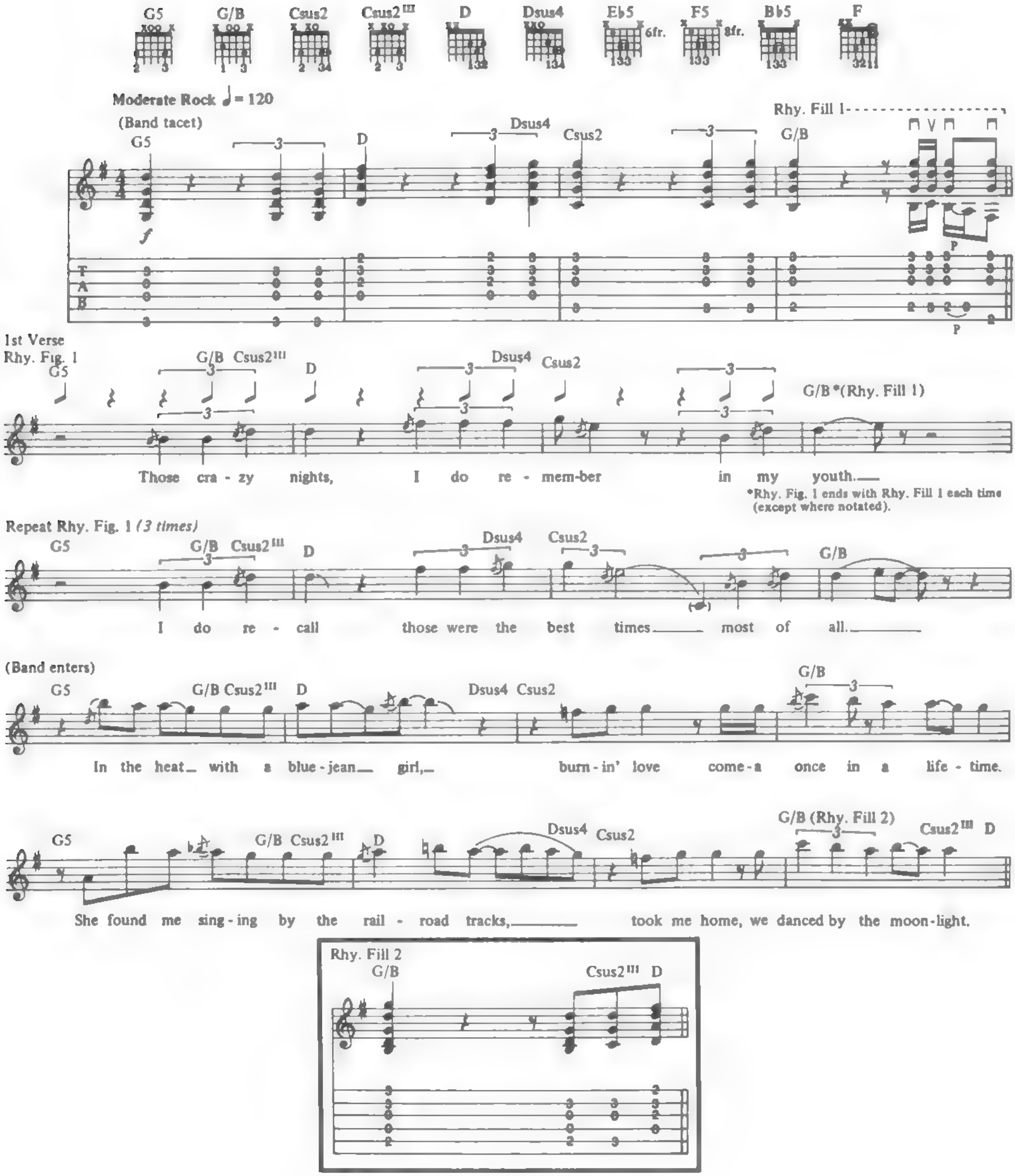
Free time

8va

Full

STONE IN LOVE

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN



Chorus—w/Fill 4 3rd time

D C G5

Those sum - mer nights_ are call - ing,_____ stone in love.___

sl slight vib sl.

C G5 D C (root)

_____ Can't help___ my - self___ from fall - ing_____

3rd time to Coda G5 2nd time to Gtr. solo II Gtr. solo I w/Rhy. Fig.1 G5 G/B Csus2 III

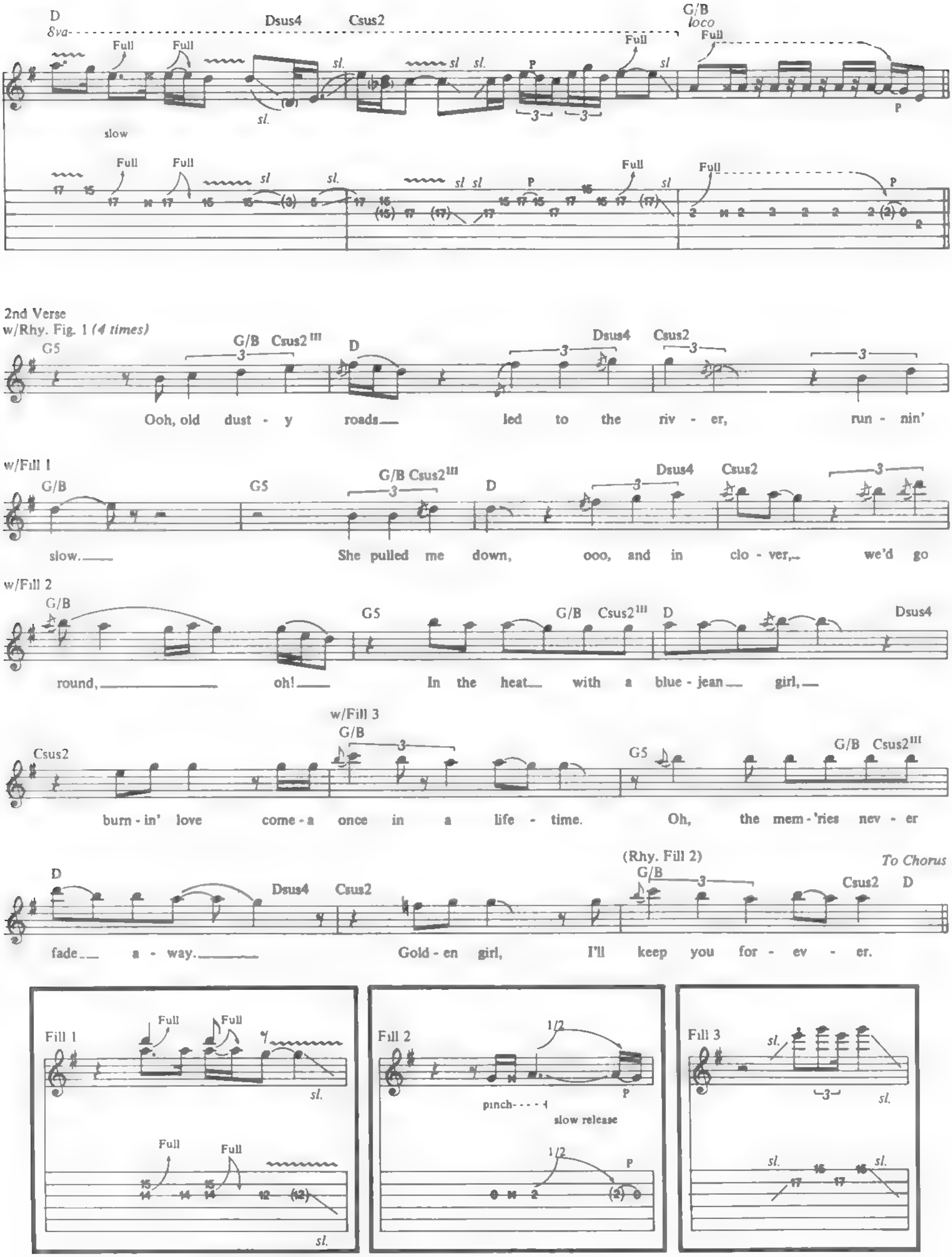
___ stone in love.___

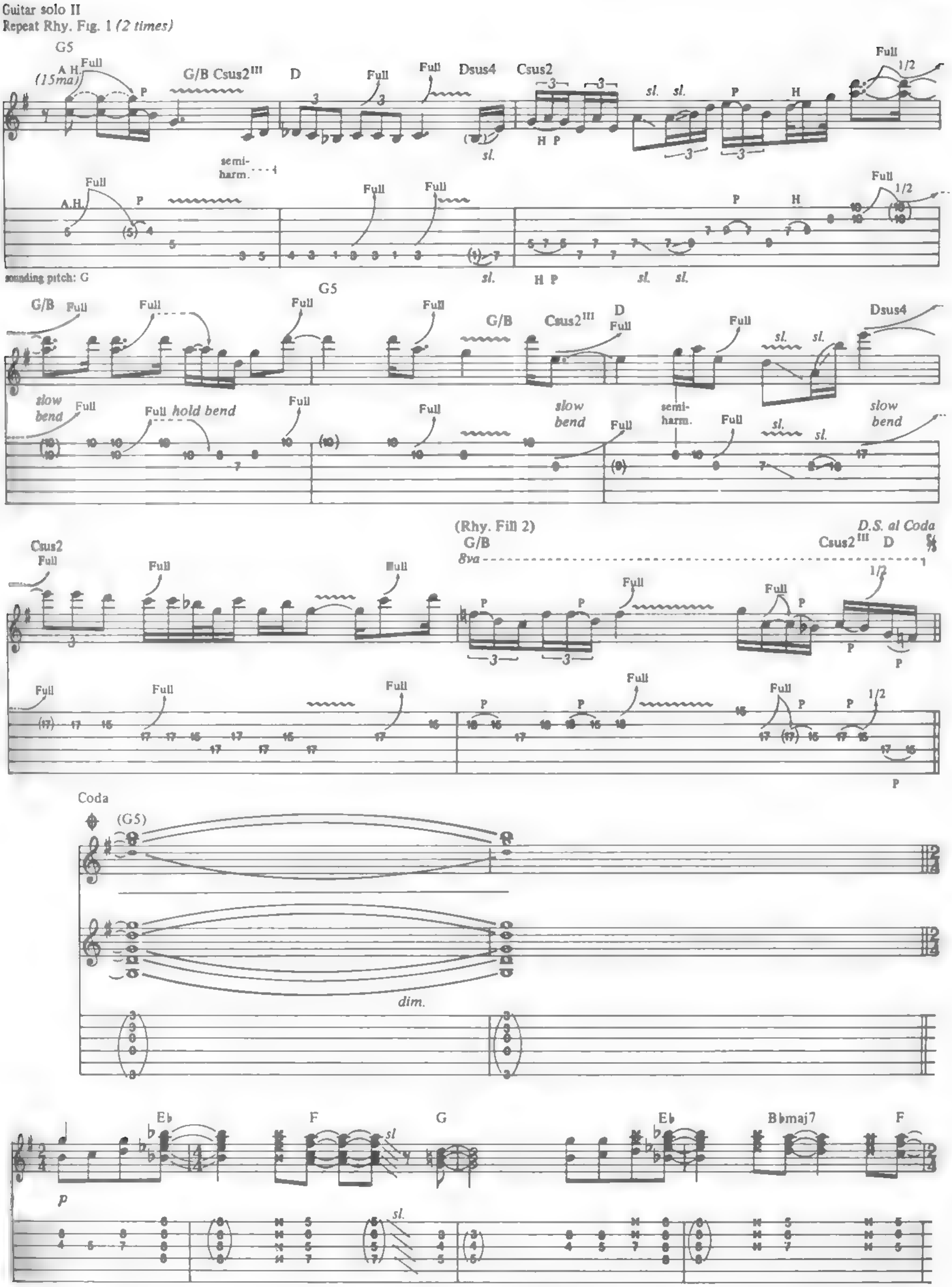
8va Full Full Full P f Full Full Full P

(3)

Fill 4

8va


D
8va
Dsus4
Csus2
G/B
loco
Full
slow
2nd Verse
w/Rhy. Fig. 1 (4 times)
G5
G/B Csus2 III
D
Dsus4
Csus2
Ooh, old dust - y roads led to the riv - er, run - nin'
w/Fill 1
G/B
G5
G/B Csus2 III
D
Dsus4
Csus2
slow. She pulled me down, ooo, and in clo - ver, we'd go
w/Fill 2
G/B
G5
G/B Csus2 III
D
Dsus4
round, oh! In the heat with a blue - jean girl,
w/Fill 3
G/B
Csus2
G5
G/B Csus2 III
burn - in' love come - a once in a life - time. Oh, the mem - 'ries nev - er
(Rhy. Fill 2)
To Chorus
D
Dsus4
Csus2
G/B
Csus2
D
fade a - way. Gold - en girl, I'll keep you for - ev - er.
Fill 1
Full
sl.
Fill 2
1/2
pinch
slow release
P
Fill 3
sl.


Guitar solo II
Repeat Rhy. Fig. 1 (2 times)
G5
A.H.
(15ma)
Full
P
G/B Csus2III
D
Dsus4
Csus2
sl.
H P
semi-harm.
1/2
sounding pitch: G
G/B
slow bend
hold bend
(Rhy. Fill 2)
8va
D.S. al Coda
Coda
(G5)
dim.
Eb
F
G
Bbmaj7
p

w/Fill 5 G Eb F sl. G Eb

mf cresc. sl.

(cont. in rhy. slashes)

Bb G5 Rhy Fig. 2 Eb5 F5 sl. G5

f

8va loco

f

trem bar slight vib.

(4) open (6) 3fr.

Eb5 Bb5 F D C G5 w/Backgd. vocals (below) Eb5

1/2 P P Full

trem. bar P rake 1/2 P rake Full

Fill 5

8va

mf

trem. bar dim.

Backgd vocals

Stone in love!_

F5 1/2G5 Eb5 1/2 Bb5 F G5

hold bend slow bend

Full Full Eb5 Full F5 G5 1/2 Eb5 Bb5 sl F G5 1/2

Full Full Full 1/2 sl 1/2

(w/Backgd. vocals)

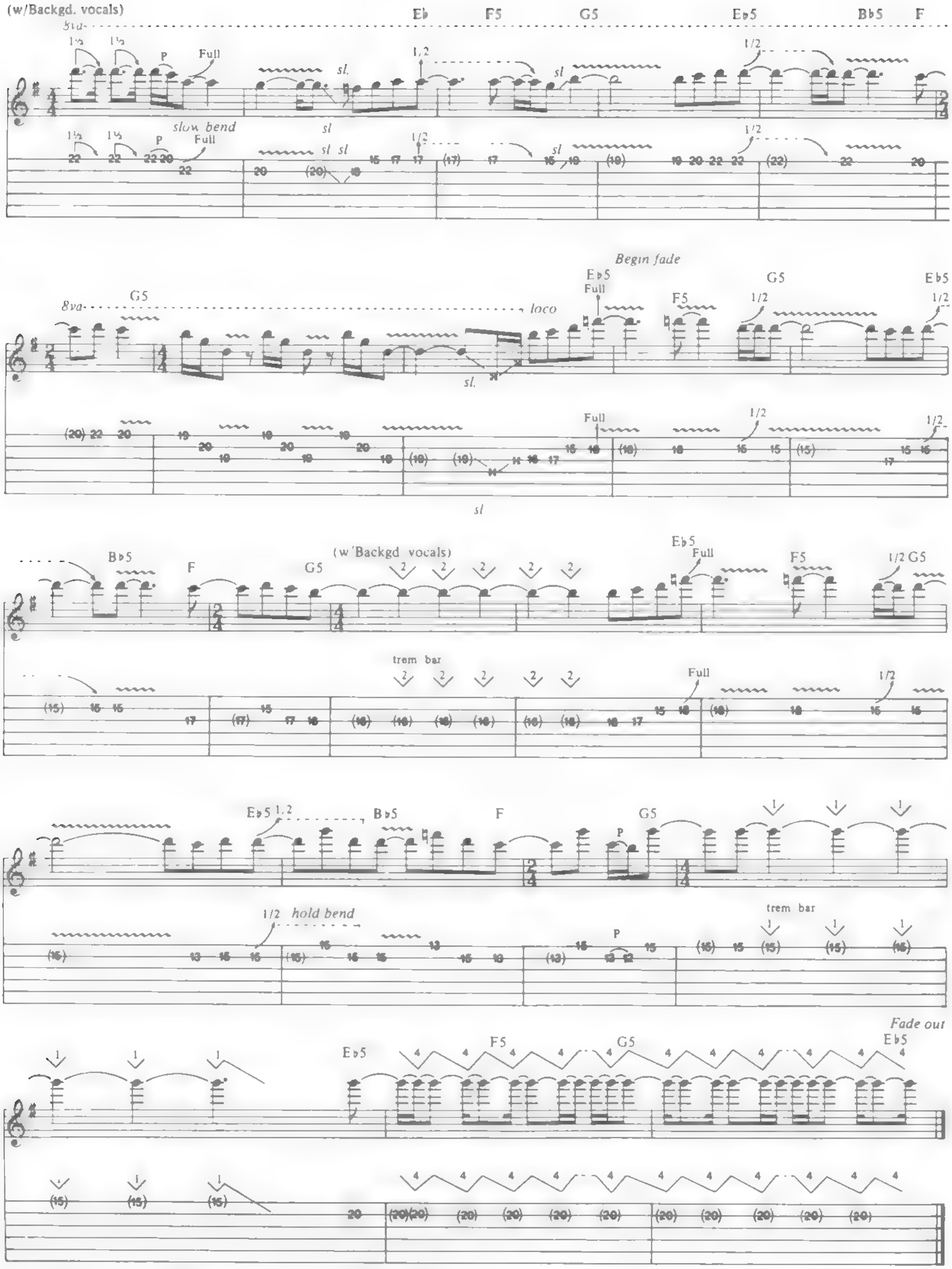
Eb5 F5 G5 Eb Full

Bb5 F G5 Eb5

8va

F5 G5 Eb5 Bb5 F G5

sl. sl. sl sl


(w/Backgd. vocals)
8va
Eb
F5
G5
Eb5
Bb5
F
Full
slow bend
sl
Begin fade
loco
(w/Backgd. vocals)
trem bar
hold bend
Fade out

NEW WORLD MAN

Words by
NEAL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderate Rock ♩= 160

*(Synth arr. for gtr.)
N.C.

mf

P.M. (till Rhy. Fig. 2) (w/Flanger)

*Sounds 8va bass on recording

*Rhy. Fig. 1
N.C. (D)

sl P sl

sl P sl

*For 2nd verse, D5 chord is held from end of chorus.

Rhy. Fig. 2
Fsus2

Play 4 times
(Vocal enters 4th time)

Let ring

(Vocal) He's a

1st, 2nd Verses
Repeat Rhy. Fig. 1 *(2 times)*
N.C. (D)

reb - el and a run - ner, he's a sig - nal turn - ing green. He's a
ra - di - o re - ceiv - er, tuned to fac - to - ries and farms. He's a

rest - less young ro - man - tic wants to run the big ma - chine. He's got a
writ - er and ar - rang - er and a young boy bear - ing arms. He's got a

Repeat Rhy. Fig. 2 *(3½ times)*
Fsus2

prob - lem with his poi - sons, but you know he'll find a cure. He's
prob - lem with his pow - er, with weap - ons on pa - trol. He's

w/Fill 1
D5

clean - ing up his sys - tems,— to— keep— his na - ture pure.—
got to walk a fine line— and— keep— his self - con - trol.—

Rhy. Fig 3

F Bb(sus2) Gm

P.M. P.M. P.M. P.M.

sl. sl. sl. sl.

Repeat Rhy. Fig. 3

F Bb(sus2) Gm

Play Fill 2 (in place of last bar of Rhy. Fig. 3)

Learn - ing to match the beat— of the Old World— man.—
Try - ing to save the day— for the Old World— man.—

1st time w/Fill 3
2nd time w/Fill 4

F Bb(sus2) Gm

Learn - ing to catch the— heat— of the Third World man.
Try - ing to paint the— way— for the Third World man.

Fill 1

f

Fill 2

H H

P.M.

Fill 3

P M

Fill 4

P M

D5

f

He's got to make his own mis - takes, and learn to mend the mess
He's not con - cerned with yes - ter - day, he knows con-stant change is here

F B♭ Gm

he makes. He's old e - nough to know what's right but young
to - day He's old e - nough to know what's right but weak

P P P

F B♭

e - nough not to choose it. He's no - ble e - nough to win
e - nough not to choose it. He's wise e - nough to win

Gm D5

— the world,— but weak — e - nough — to lose — it.
— the world,— but fool — e - nough — to lose — it.

He's a New—

P

P

Chorus

D5

— World— man.—

1. 2.

D5

2. He's a

Play 3 times

D5

Learn - ing to match the— beat — of the Old World man. He's learn-

ing to catch the heat of the Third Wor man. He's a New

H sl sl sl sl

H sl sl

World man. He's a New

C

World man.

Begin fade

Outro

C G5 D5

Repeat and fade

C

BLACK MOUNTAIN SIDE

Music by
JIMMY PAGE

Tuning (low to high): DADGAD

Moderate ♩= 120

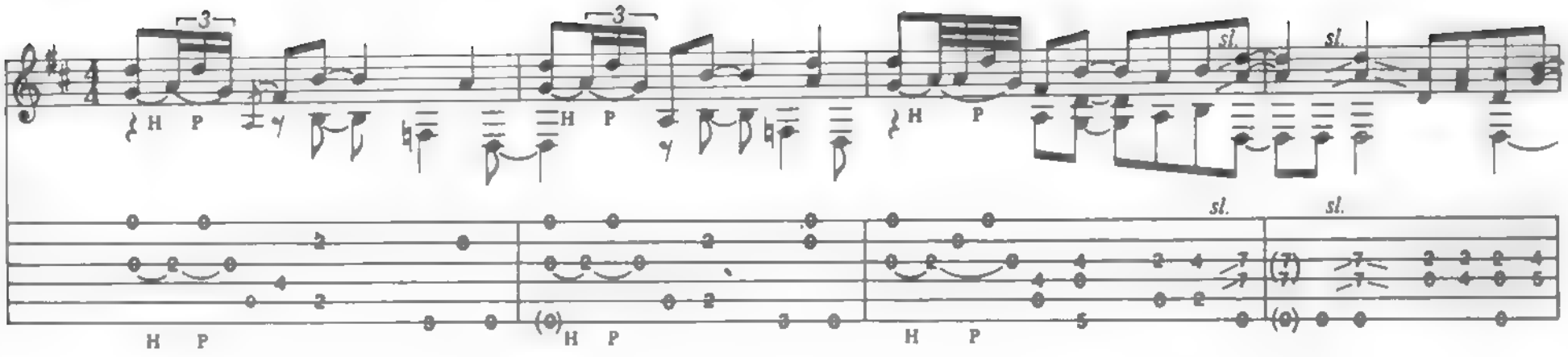
Free time

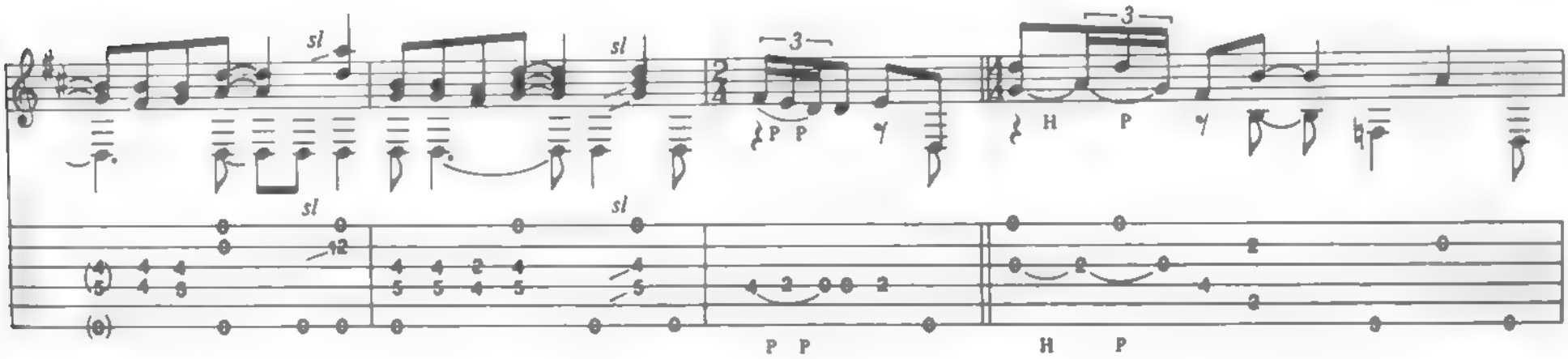
Harm.

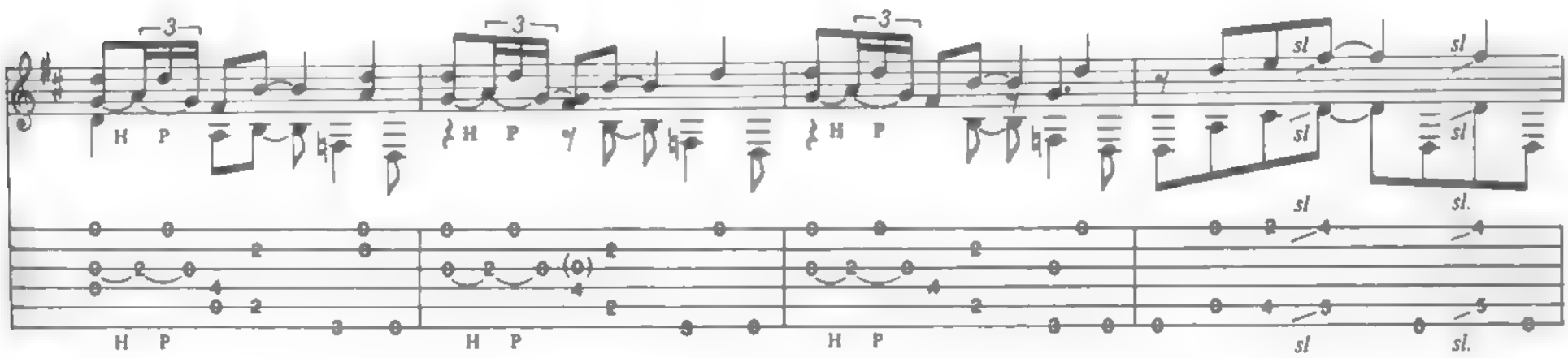
In time

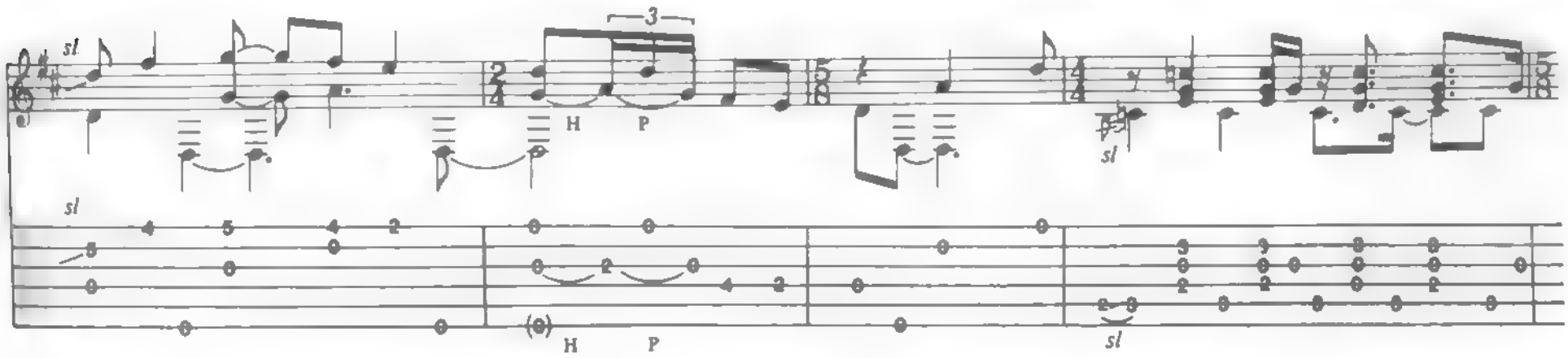
Harm

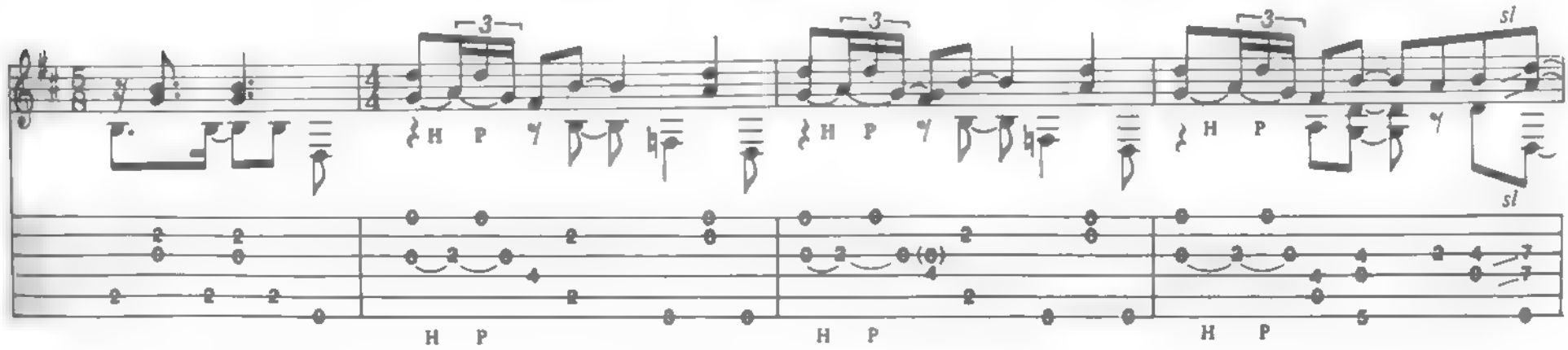
Tablas enter

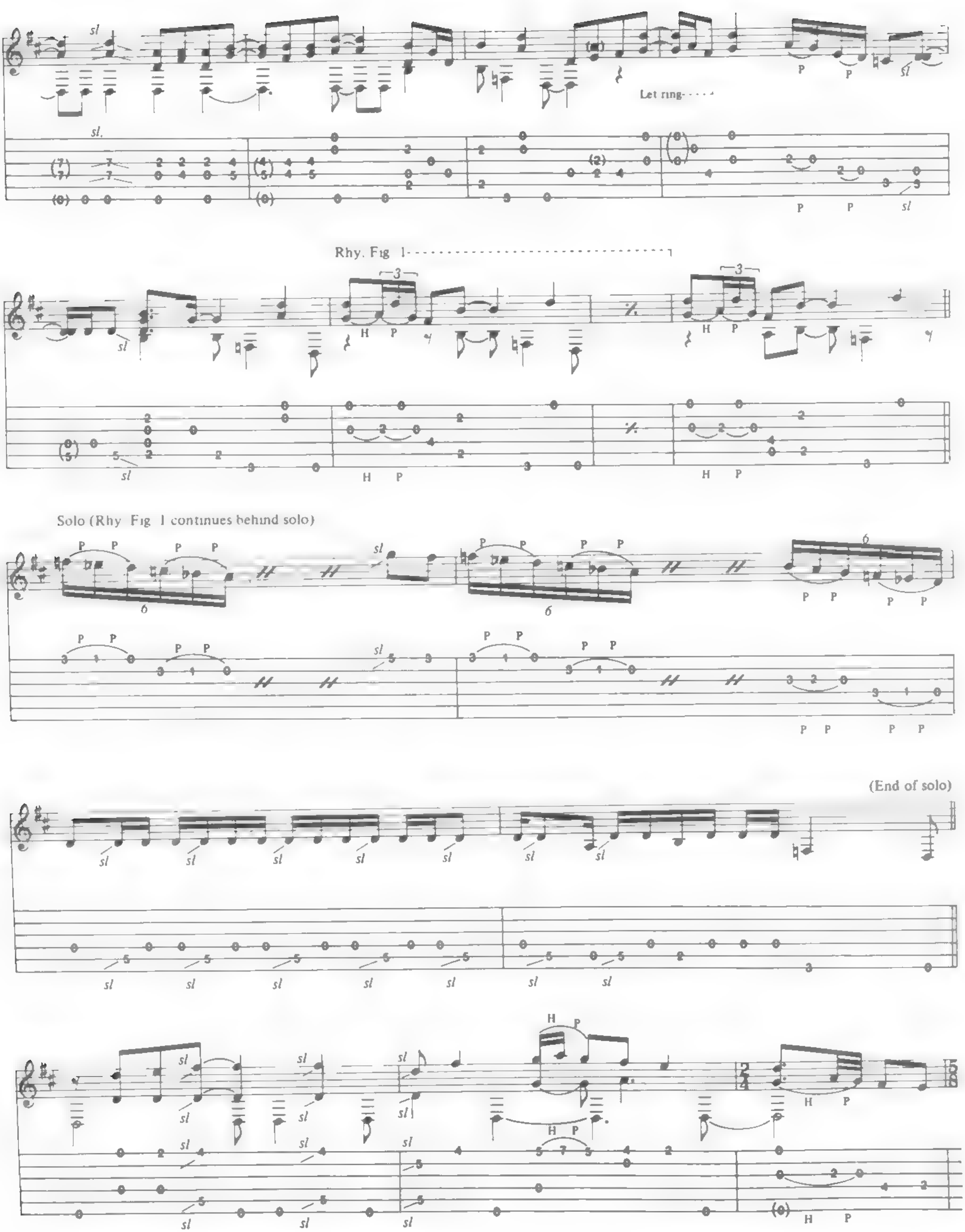

3
H P
sl.

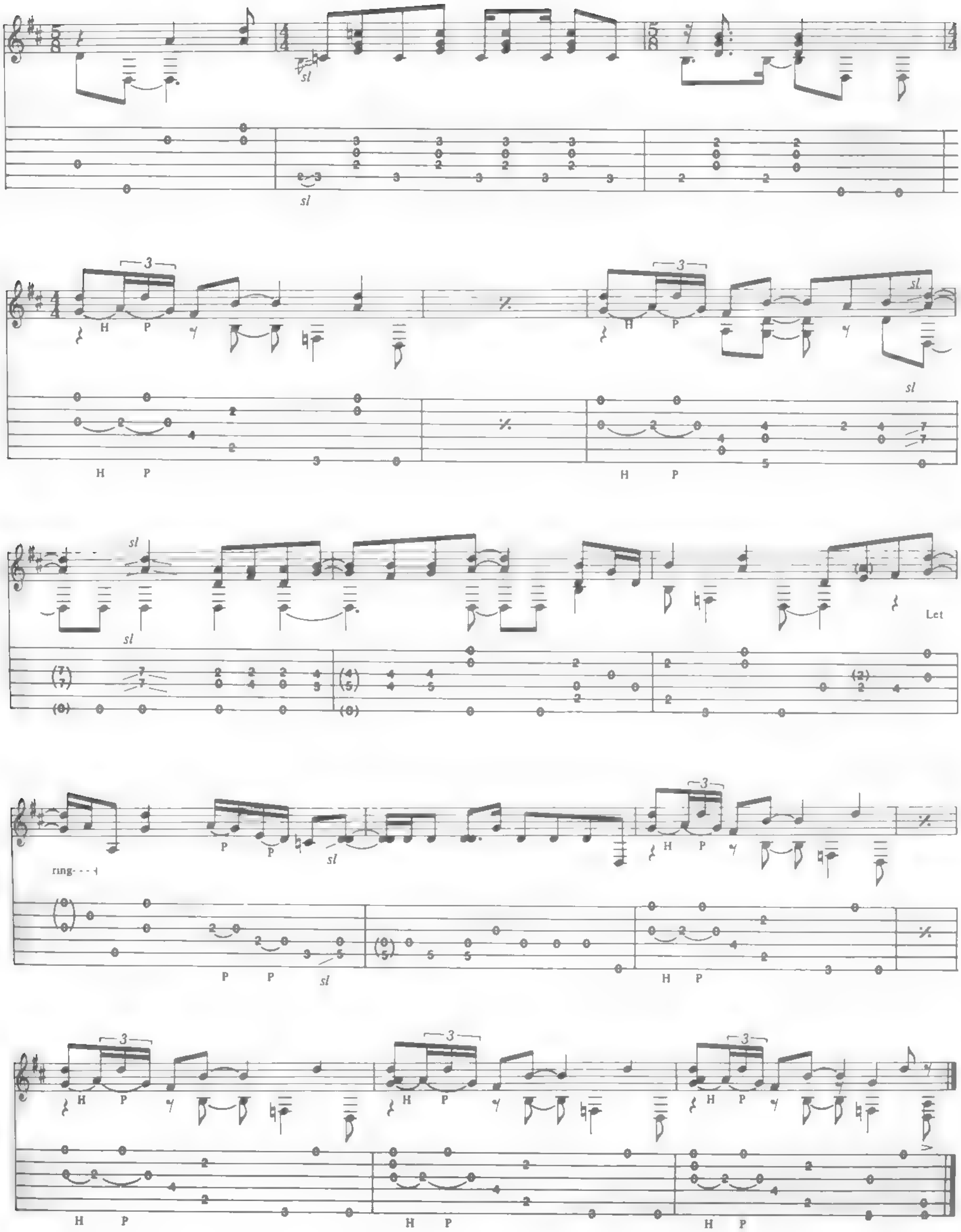

sl
3
P P
H P


3
H P
sl
sl.


sl
3
H P

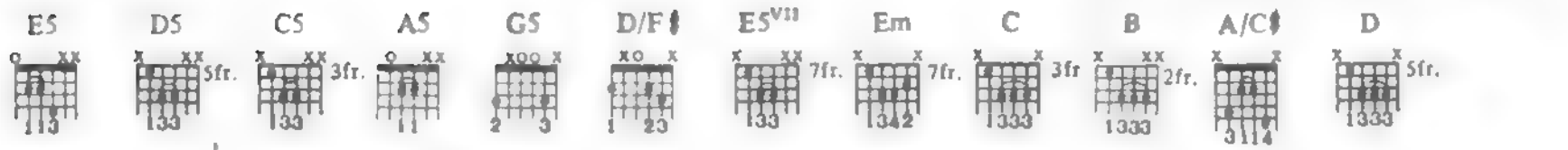

3
H P
sl


Let ring
Rhy. Fig. 1
Solo (Rhy. Fig. 1 continues behind solo)
(End of solo)


sl
H
P
Let
ring

UNCHAIN THE NIGHT

Words and Music by
DON DOKKEN, GEORGE LYNCH,
JEFF PILSON and MICK BROWN



Moderate Rock ♩ = 132

*Gtr. I (elec.) E5

Intro

Gtr. II (acous.)

mf Let ring

*Keyboard arr for gtr

D5

C5

A5

E5

*Depress bar fully before striking chord, then release gradually

Gtr. I

E5 E(♭5) Esus4 Em7 E5 E(♭5) A5

sim

E5 E(♭5) Esus4 Em7 E5 E(♭5)

Harm

trem bar

Harm

1st Verse

N.C.

N.C. (E5)

I've been lost in the mid-dle, al-ways tryn' to find the wish-in' well.

trem bar
(grad. descent)

mf

P M

A-run-nin' 'round in cir-cles, nev-er cross-in' the line.

P M

P M

E5 E(♭5) Esus4 Em7 E5 E(♭5) A5

Don't wan-na touch you, don't wan-na see.

Rhy. Fig. 1

P M P M P M P M P M P M *sim*

E5 E(♭5) Esus4 Em7 B

You got a knife in your heart, but don't say that you did it for me.

P M P M P M P M P M *trem bar*

w/Fill 1 (Gtr. II)
N.C.
Chorus
E5
E5
G5
D
Nev - er un - chain the night, don't tell
(Both gtrs.)
(end Rhy. Fig. 1)
sl
f
P M
P M
P M
sl
⑤3fr.
E5
D5
C5
Gtr. II
C5
C
D5
E5
D
Em
me that the love is gone. Nev - er un - chain the night,
Gtr. I
(Both gtrs.)
P M.
P.M

G5
D
C5
A/C♯
D
'cause there's al - ways an - oth - er turn
P.M.
P M
P M
sl
sl

Fill 1 (Gtr. II (elec.))
A H
(15ma)
A H
A H
pitches: E F♯ B C♯

E5 E(♭5) Esus4 Em7 E5 E(♭5) N.C.

You know

trem. bar

P.M.

2nd Verse

N.C. (E5)

right where_ you want it, ___ but you nev - er gave it in___ re - turn.___

P.M.

mf

D E N.C. (E5)

Run - nin' me___ in cir - cles, al - ways cross - in' the line.___

P.M.

w/Rhy. Fig. 1

E5 E(♭5) Esus4 Em7 E5 E(♭5) A5

Don't wan - na touch you, leave you con - fused.___ You took the

w/Fill 1 (Gtr. II)

E5 E(♭5) Esus4 Em7 B N.C.

eas - y way out___ when you look through the eyes of a fool.___ Nev - er un -

Chorus

Em D E5 G D5 Em D C

chain the night, don't tell me that the love is gone

Rhy. Fig. 2 (both gtrs.)

f P M P M P M

sl *sl*

⑤3fr.

C5 C D5 Em D D5 E5 G D5

Gtr. II

Nev - er un - chain the night, 'cause there's

(Both gtrs.) (end Rhy. Fig. 2)

Gtr I

sl P M P M P M P M

sl

w/Rhy. Fig. 2

C B D5 A5 Em D E5

al - ways an - oth - er turn Nev - er un - chain the night,

P M *sl* *sl*

⑤3fr.

G D5 Em D C C5 C D5 E5 D D5 E5

Gtr II

don't tell me that the love is gone. Nev - er un - chain the night,

G5 D C A/C♯ D

'cause there's al - ways an - oth - er turn.

sl P M P M P M sl

Interlude

B5 G5 A5

Nev - er. Nev - er Neh - neh

P M P M P M

Gtr II G5 D/F♯

B5 8va

nev - er. Neh - neh - neh - neh nev - er!

Gtr. I

H P H P H P H P

P M P M

f H P H P H P H P

Guitar solo

Rhy Fig. 3

E5VII D5 Em A5 G5 D/F♯ E5VII D5 C C

⑧3fr.

H Full H P H P sl sl sl sl

H Full H P H P sl sl sl

E5VII D5 A E5VII

trem. bar

A5 G5 D/F♯ C B

(end Rhy. Fig. 3)

w/Rhy. Fig. 3

E5VII D5 Em A5 G5 D/F♯ E5VII D5 C

8va

Full 1/2 Full

E5VII D5 E5VII

8va loco

A5 G5 D/F♯ C A/C♯ A D

(Gtr. II continued in notation)

8va

A H (8va)

P.M

grad release

A H pitch: D

E5 E(♭5) Esus4 Em7 E5 E(♭5) Esus4 N.C.

8va

Gtr I

A H (8va)

trem bar

A H

(17) (17) (17) (17)

A H pitch B

Gtr II

sl

trem bar

f P M P M P M P M P M P M P M P M

sl

E5 E(♭5) Esus4 Em7 E5 E(♭5)

Harm (15ma)

trem bar

Harm

P M (w/flange effect) P M P M P M P M P M

w/Fill 2

N.C.

Chorus

Rhy. Fig. 4

E5 D5

Nev - er un - chain the night, don't tell me that the love is gone.

(Acous. gtr.)

Rhy. Fig. 4A

trem bar

mp

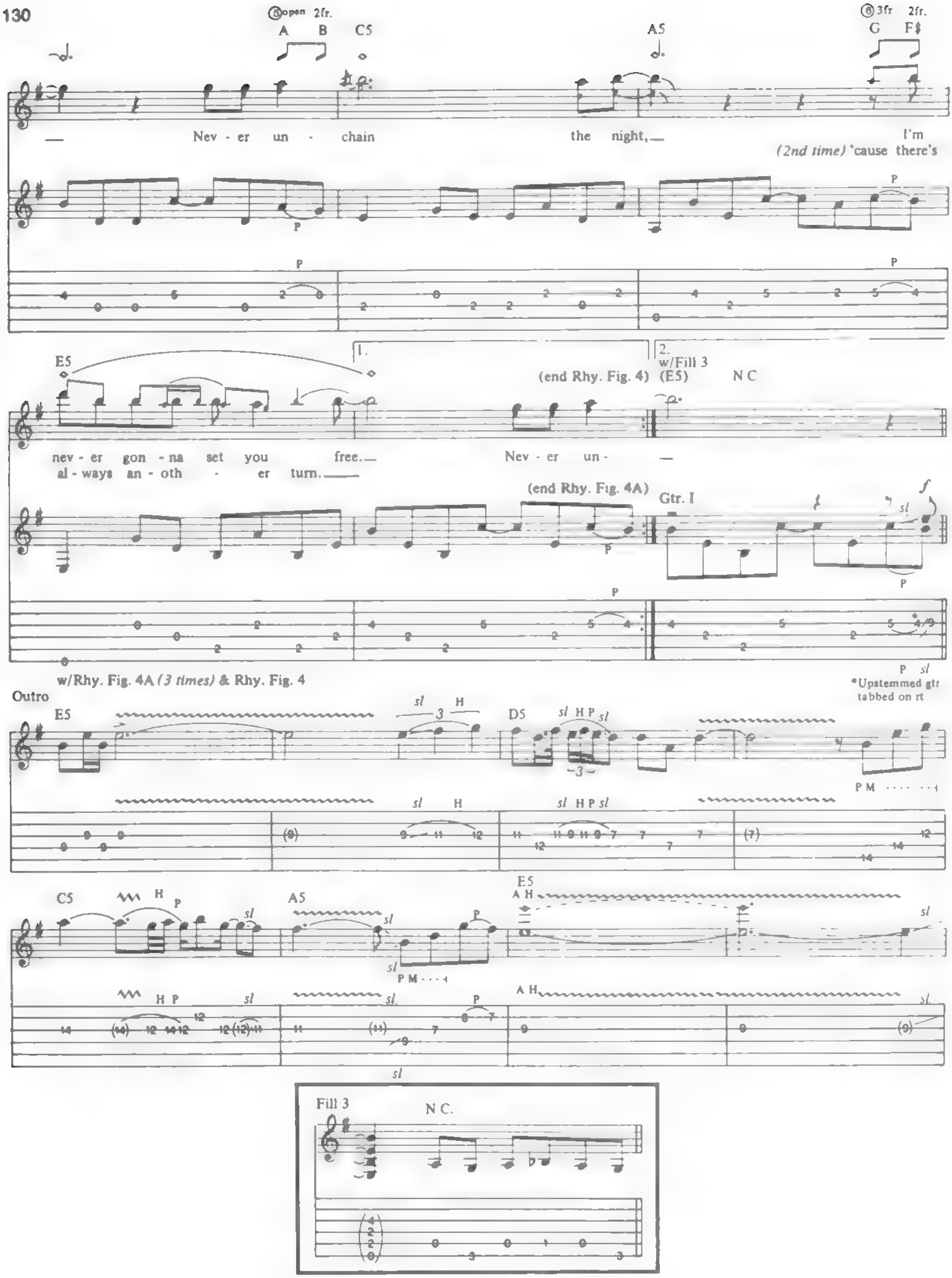
Let ring

P P

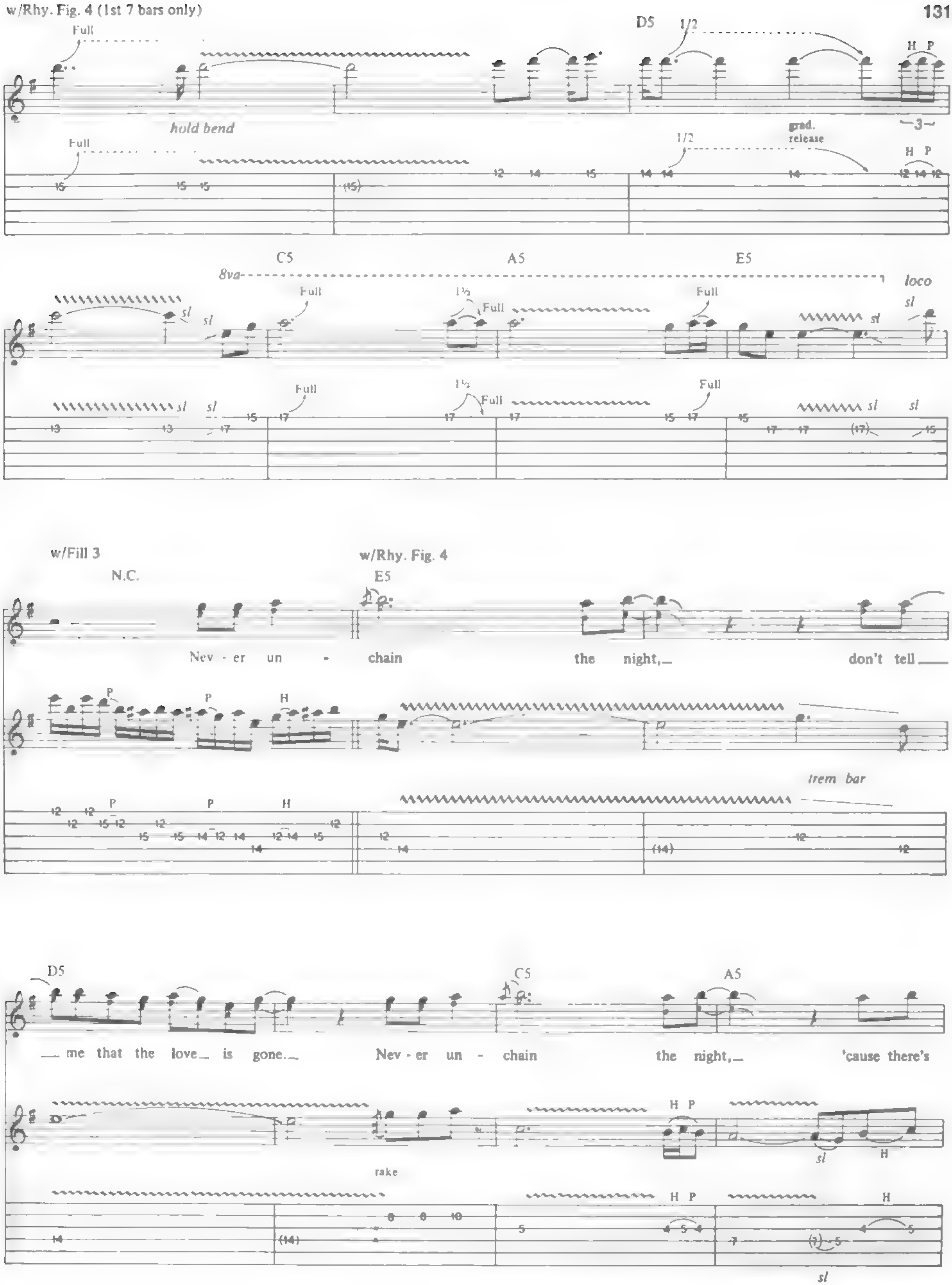
(2.4)

Fill 2 (Gtr. II)

N.C.



⑤open 2fr.
A B C5
A5
⑥3fr 2fr.
G F♯
Nev - er un - chain the night,
I'm
(2nd time) 'cause there's
E5
1.
2.
w/Fill 3
(end Rhy. Fig. 4)
(E5)
N C
nev - er gon - na set you free.
Nev - er un -
al - ways an - oth - er turn.
(end Rhy. Fig. 4A)
Gtr. I
w/Rhy. Fig. 4A (3 times) & Rhy. Fig. 4
*Upstemmed gtr tabbed on rt
Outro
E5
D5
C5
A5
E5
Fill 3
N C.


w/Rhy. Fig. 4 (1st 7 bars only)

w/Rhy. Fig. 4 & 4A (both 1st 5 bars only)

E5

al - ways an - oth - er turn. Nev - er un - chain the night,

trem bar

(9)

D5

don't tell me that the love is gone, 'cause I'm

Fdbk

(9) (9) (9)

Fdbk
pitch B

w/Fill 1 (Gtr. II)

C5 N.C. Gtr. I E5

nev - er gon - na set you free.

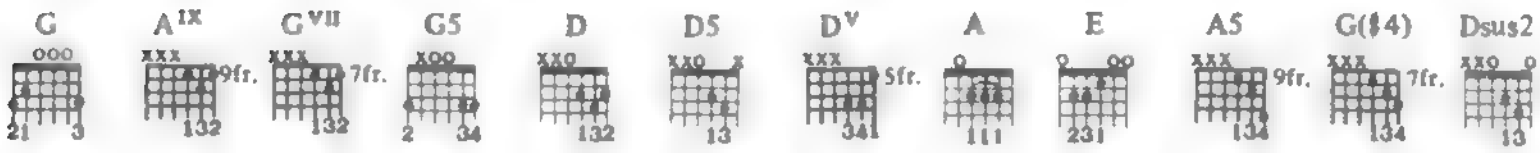
Gtr. I Gtr. II

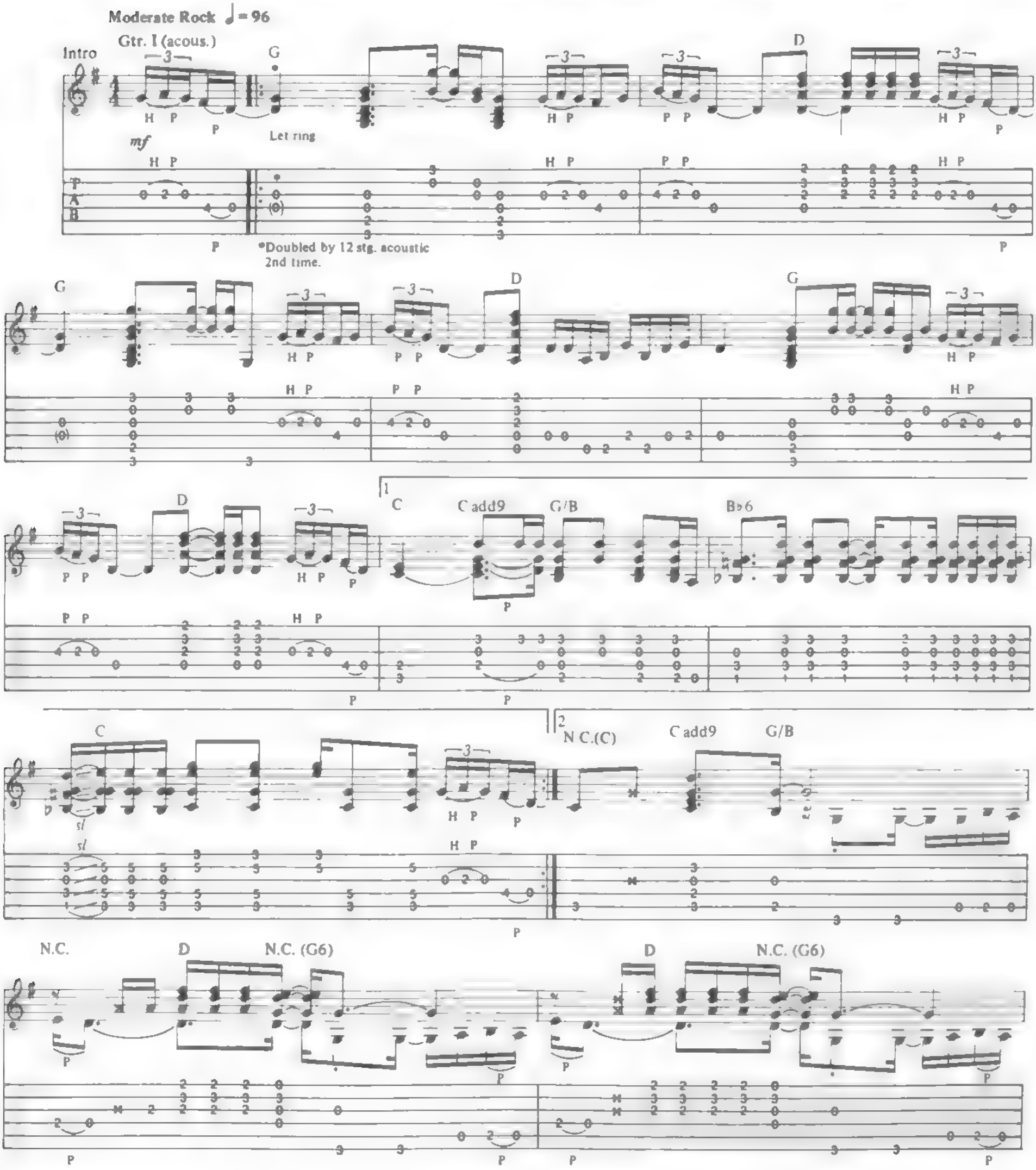
trem bar

(9)

OVER THE HILLS AND FAR AWAY

Words and Music by
JIMMY PAGE and ROBERT PLANT





1st Verse

D G D

Hey,_ la - dy, you got the love I need._

G D G

May - be_ more than e - nough._ Oh dar - lin', dar - lin', dar - lin', walk a

D C add9 G/B D N.C. (G6)

while_ with_ me._ Oh,_____ you got__ so___ much,_

D N.C. (G6) D A/D G/D A/D G/D

so much,_ so__ much._

A/D G/D A/D G/D G5 D D5 A
(doubled by Gtr. II (elec.))

*T *T = Thumb

2nd Verse
G5 A5 G5 D D5 A

1 Man - y have_ I loved,_ and man - y times_ been bit - ten, and
2. Man - y times_ I've lied,_ and man - y times_ I've lis tened,

Rhy. Fig 1

P

G5 A5 G Gtr. I A IX G VII

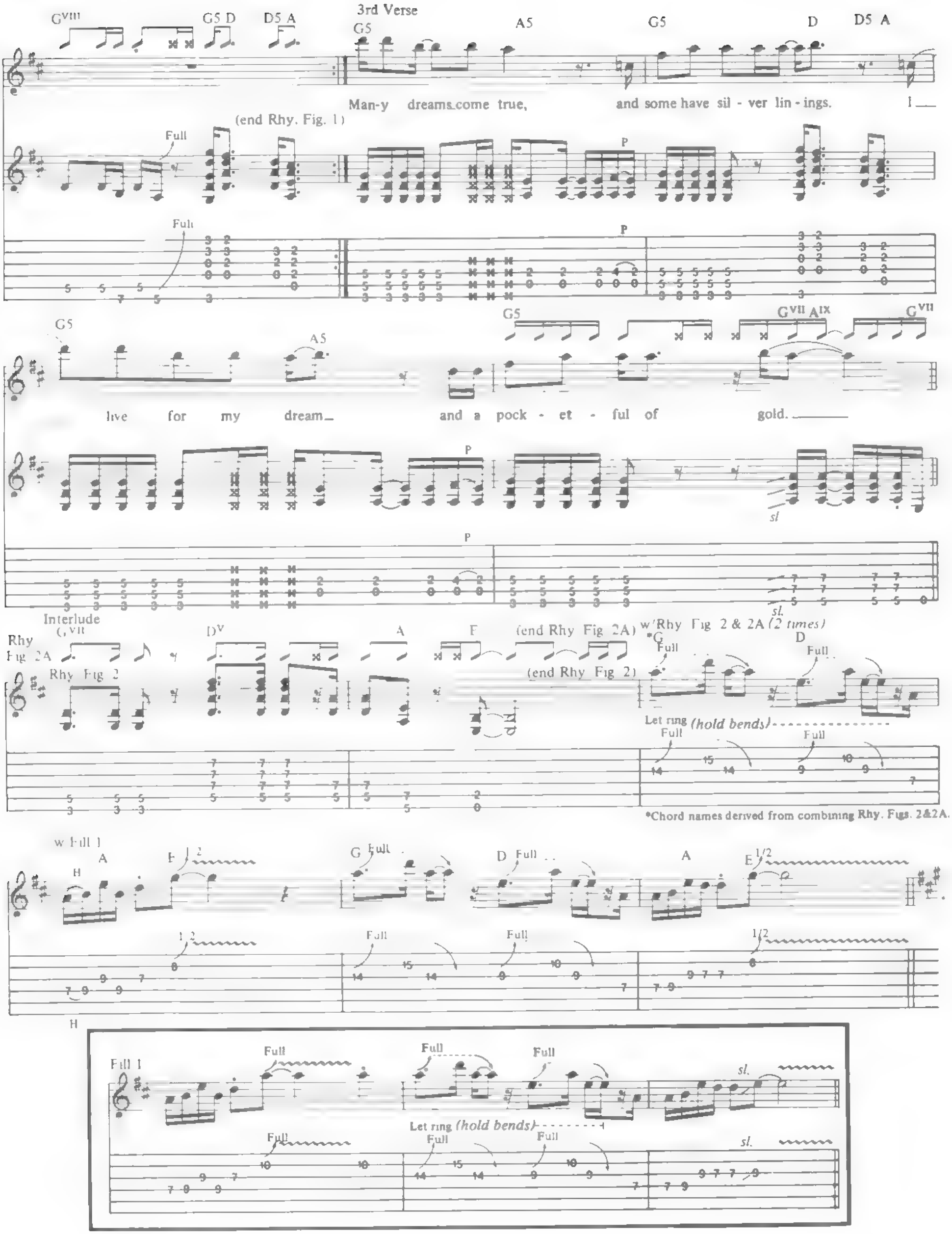
man - y times_ I've gazed_____ a - long the o - pen_____ road._
man - y times_ I've won - dered_ how much there is to ___ know._____

Gtr. II

P.M.

A IX G VII A IX G VII A IX

Full


3rd Verse
Man-y dreams come true, and some have sil - ver lin - ings. I
(end Rhy. Fig. 1)
live for my dream and a pock - et - ful of gold.
Interlude
Rhy Fig 2A
Rhy Fig 2
(end Rhy Fig 2A)
(end Rhy Fig 2)
w/Rhy Fig 2 & 2A (2 times)
Let ring (hold bends)
*Chord names derived from combining Rhy. Figs. 2&2A.
w/Fill 1
Fill 1
Let ring (hold bends)

Guitar solo

N.C. (F♯m)

w/Rhy. Fig. 3 *(4 times)*

Rhy Fig. 3

w/Rhy. Fig. 3 (1st bar only)

w/Rhy. Fill 1

Gtr II

Gtr III

Gtr. I

Rhy Fill 1

G^VII A^IX A5 A^IX G^VII G(♯4) G^VII A^IX A5 A^IX G^VII G(♯4)G^VII A^IX A5 G^VII G5 D D5 A

Full P.M. sl.

4th Verse
w/Rhy. Fig. 1

G5 A5 G5 D D5 A G5 A5 Gtr. 1 G5 A^IX

Mel - low is_ the man_ who knows what he's been miss - ing. Man - y, man - y men_ can't see the o - pen road._

G^VII G(♯4)G^VII A^IX A5 A^IX G^VII G(♯4)G^VII A^IX A5 A^IX G^VII G(♯4)G^VII A^IX A5 A^IX G^VII G(♯4)G^VII G5 D D5 A

w/Rhy. Fig. 1 (1st 3 bars only)

G5 A5 G5 D D5 A G5 A5

Man - y is_ a word_ that on - ly leaves you guess - ing, uh, guess-ing 'bout_ a thing_ you

Rhy. Fig. 4

Gtr I

G D Dsus2 D Dsus2

real - ly ought to know_____ ho,_____ oh,_____ oh,_____

Gtr II

(end Rhy. Fig. 4) w/Rhy. Fig. 4 *(till fade)*

D G D Dsus2 D Dsus2 D G

___ oh,_____ you real - ly ought to know,___ oh,_____ oh,_____ I real - ly ought to

D Dsus2 D Dsus2 D G D Dsus2 D Dsus2

know, , oh, you

D G D Dsus2 D Dsus2 D G

Fade out

know, I should, you know_ I should, you know_ I should know. . Oo' _

Slower (♩ = 76)

Gtr. I
(kybd. arr. for gtr.)

Keyboard solo
(Improvise on intro riff)

C G/B B♭6 C(add9) G

mp
Let ring

Gtr. II (pedal steel arr. for gtr.)

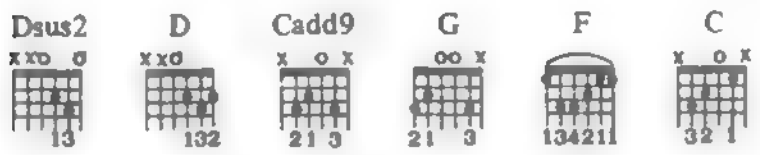
Full *rit* Full Full

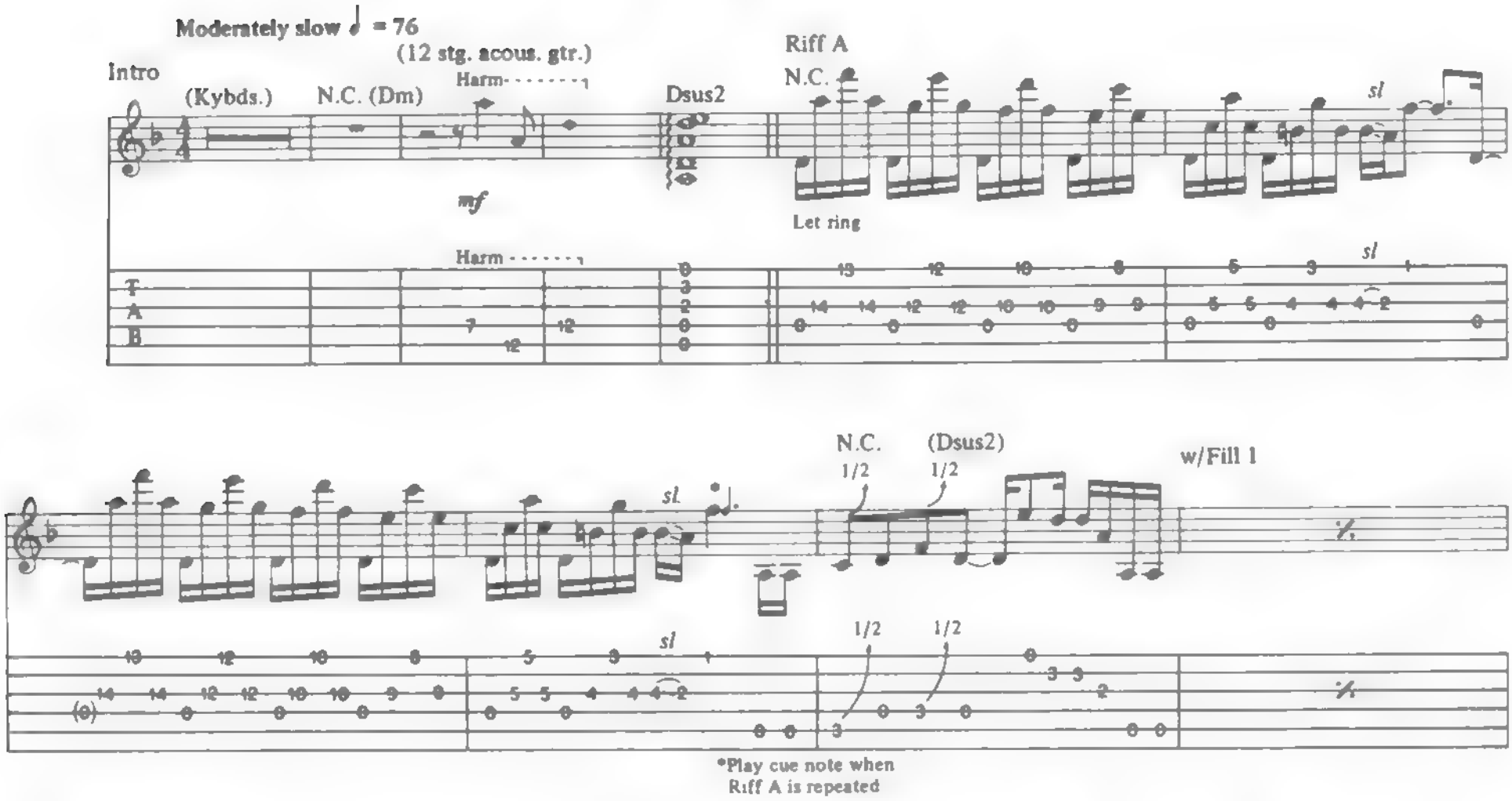
pp — *mp*

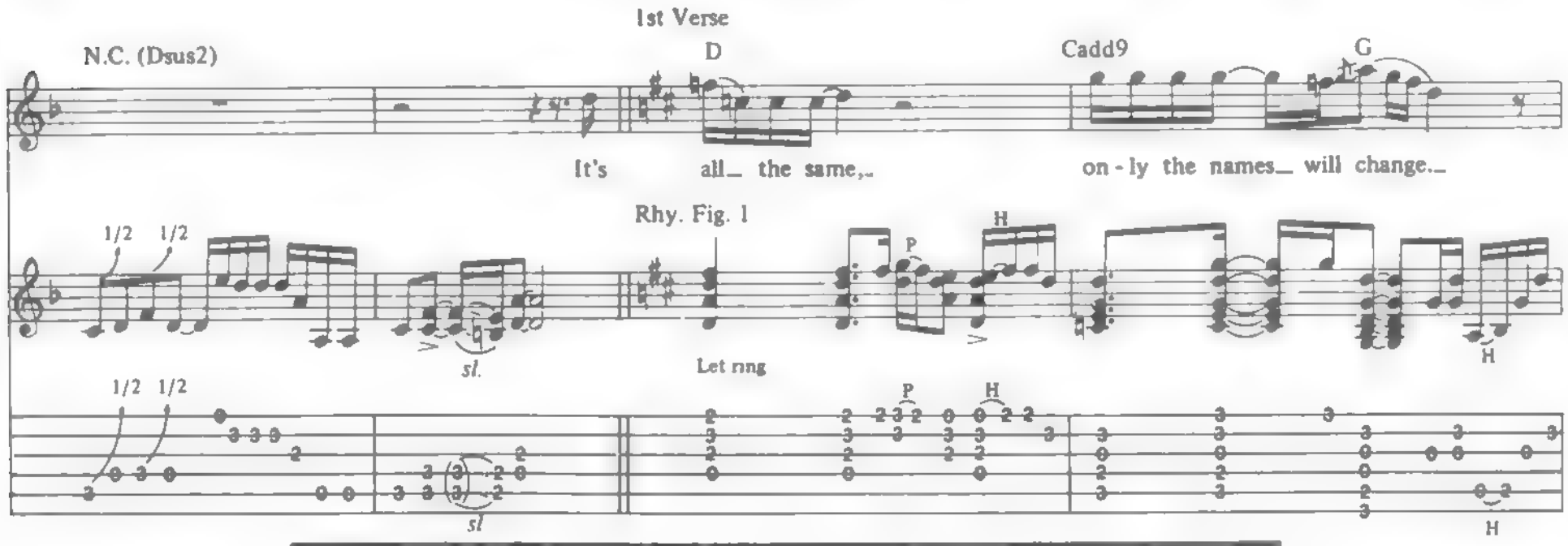
Full Full Full

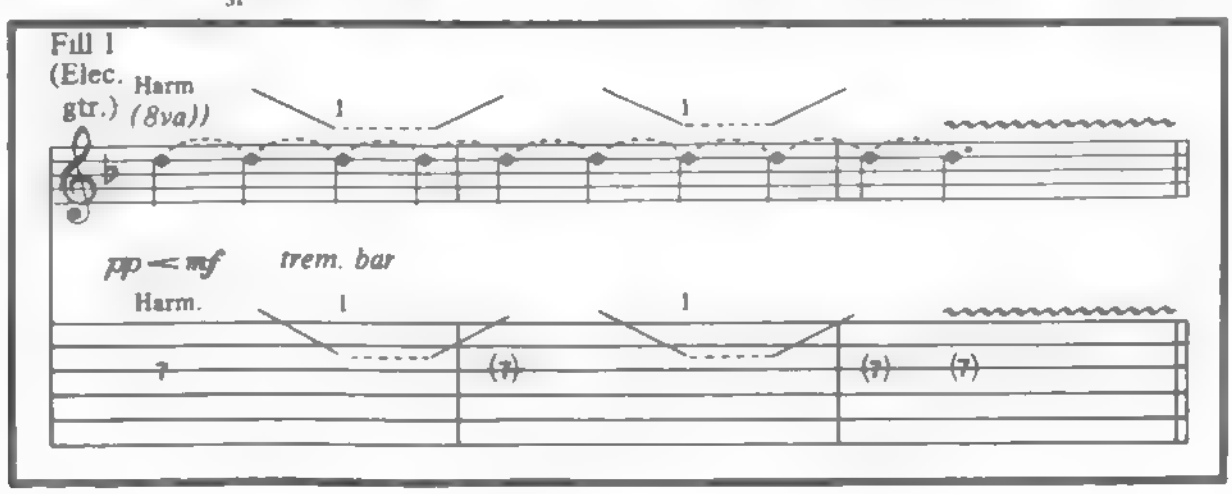
WANTED DEAD OR ALIVE

Words and Music by
BON JOVI and RICHIE SAMBORA









w/Fill 2

Cadd9 G F D

Ev - 'ry day_ it seems we're wast - ing a - way.___ An - oth - er place_ where the

H H H

Cadd9 G Cadd9 G F D

fac - es are_ so_ cold, I'd drive all night ___ just to get back_ home._ I'm a

H (end Rhy. Fig. 1)

H H H

Chorus

Cadd9 G F D Cadd9 G N.C. D

cow - boy,_ on a steel_ horse_ I___ ride. I'm want-ed___ dead or a - live.. Uh,

Rhy. Fig 2

H H H H 1/4 1/4

Fill 2

Full

pp — mf

trem bar

Full

Repeat Riff A

Cadd9 G N.C. D N.C.

want - ed dead or a - live...

1/4 Full Full Full

H 1/4 Full Full semi- harm Full dim

H

2nd Verse
Repeat Rhy. Fig. 1

D Cadd9 G

Some - times I sleep, some - times it's not for days. The

Cadd9 G F D

peo - ple I meet al - ways go their sep - 'rate ways. Some - times you tell the day by the

Cadd9 G Cadd9 G F D

bot - tle that you drink, and times when you're a - lone, well, all you do is think... I'm a

Chorus
Repeat Rhy. Fig. 2

Cadd9 G F D Cadd9 G

cow - boy, on a steel horse I ride. I'm want - ed

8va- loco Full P Full P ...want - ed sl

Full P Full

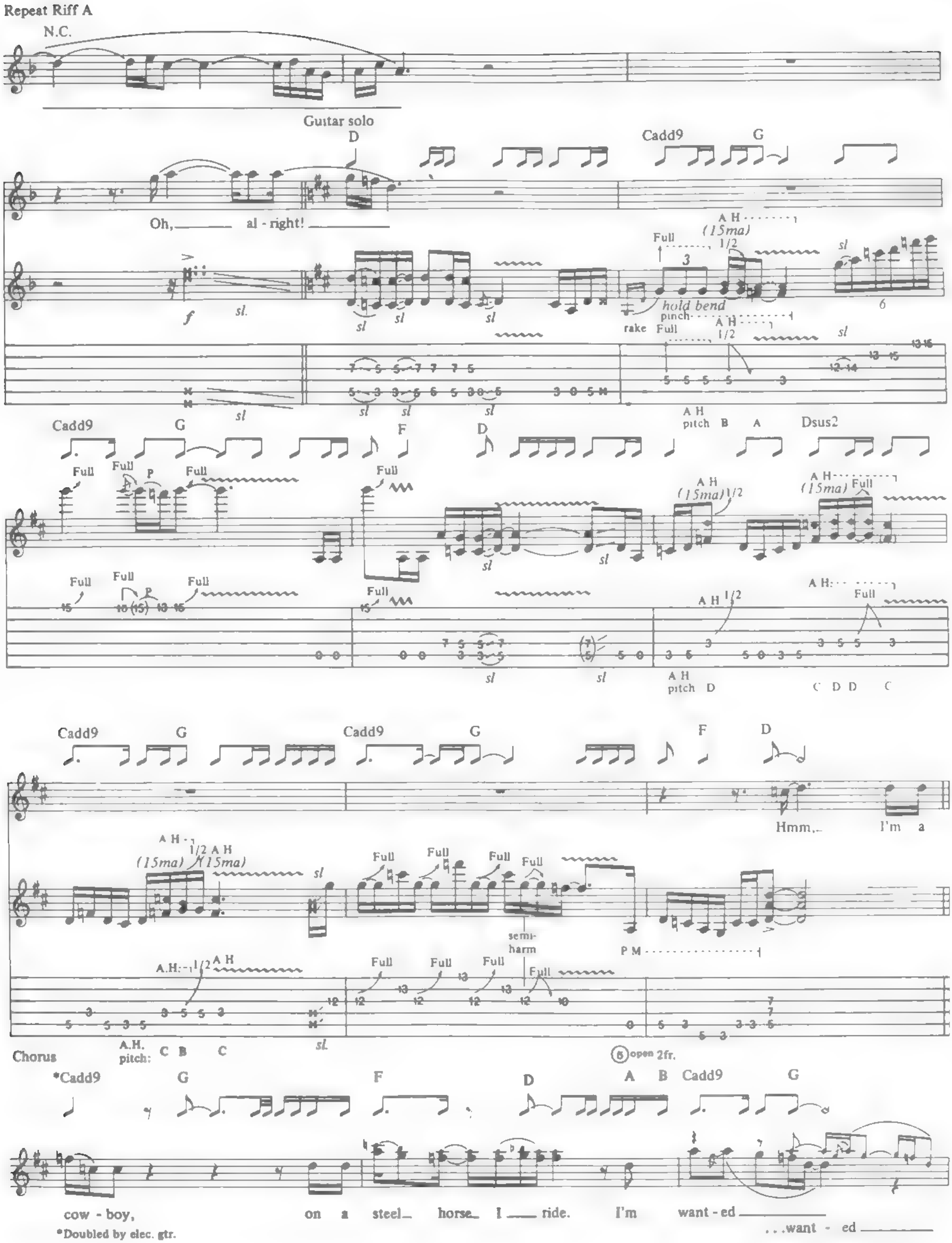
P sl

N C D Cadd9 G N C D

dead or a - live. Uh, want - ed dead or a - live.

want - ed

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4


Repeat Riff A
N.C.
Guitar solo
D
Cadd9
G
Oh, al - right!
Full
A H
(15ma)
1/2
hold bend
pinch
rake
sl
Cadd9
G
F
D
A H
pitch B A
Dsus2
Full
P
A H
(15ma)
1/2
A H
pitch D
C D D C
Cadd9
G
Cadd9
G
F
D
Hmm, I'm a
A H
1/2 A H
(15ma)
semi-
harm
P M
A.H.
pitch: C B C
Chorus
open 2fr.
*Cadd9
G
F
D
A B
Cadd9
G
cow - boy, on a steel horse I ride. I'm want - ed
. . .want - ed
*Doubled by elec. gtr.

3rd Verse

N.C. Dsus2 D Dsus2 D

dead or a - live. And I walk these streets, a load - ed

(Both gtrs.) 1/2

mf *mp* *cresc* *mf*

1/2

Cadd9 G Cadd9 G F D Dsus2

six - string on my back. I play for keeps, 'cause I might not make it back. I been

w Rhy Fill 1 C G C G

ev - 'ry - where, still I'm stand - in' tall. I've seen a mil - lion fac - es and I've

Oh yeah!

5 open 2fr. Chorus

F D A B C G

rocked them all. 'Cause I'm a cow - boy, on a

sl *loco* Full *sl* *sl*

Full *sl* *sl*

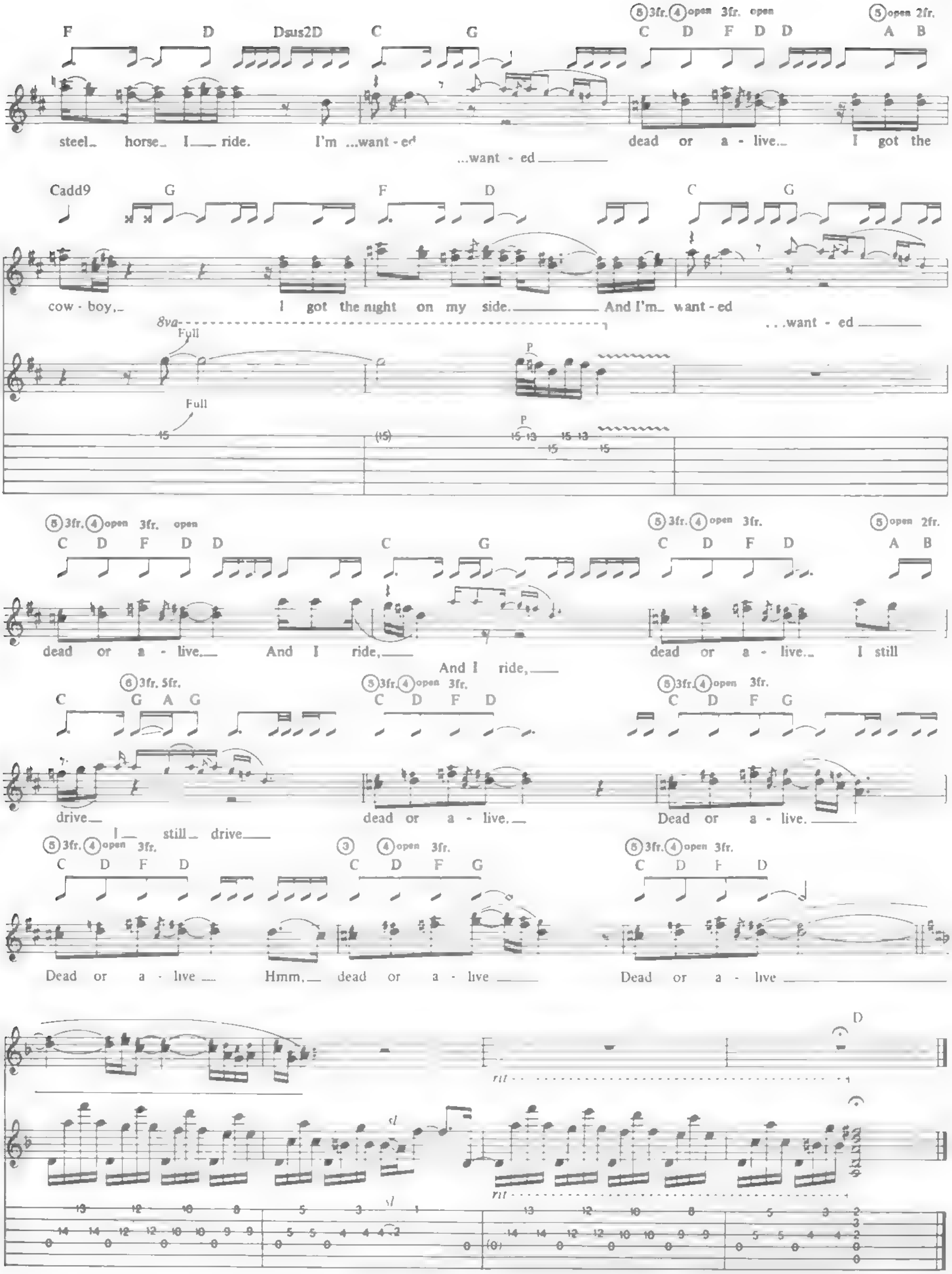
Rhy Fill 1

D H

P

Let ring

P H


F D Dsus2D C G
5 3fr. 4 open 3fr. open
C D F D D
5 open 2fr.
A B
steel horse I ride. I'm ...want - ed
...want - ed
dead or a - live. I got the
Cadd9 G F D C G
cow - boy, I got the night on my side. And I'm want - ed
...want - ed
8va
Full
P
5 3fr. 4 open 3fr. open
C D F D D C G
5 3fr. 4 open 3fr.
C D F D
5 open 2fr.
A B
dead or a - live. And I ride,
And I ride,
dead or a - live. I still
6 3fr. 5fr.
C G A G
5 3fr. 4 open 3fr.
C D F D
5 3fr. 4 open 3fr.
C D F G
drive
I still drive
dead or a - live.
Dead or a - live.
5 3fr. 4 open 3fr.
C D F D
3 4 open 3fr.
C D F G
5 3fr. 4 open 3fr.
C D F D
Dead or a - live Hmm, dead or a - live
Dead or a - live
D
rit
sl

LADIES' NITE IN BUFFALO?

Words and Music by
DAVID LEE ROTH and STEVE VAI

Dm Am/D G/D B♭/D C/D

Moderate Rock ♩ = 120

Intro Dm7 (5) N.C. (Dm7)

f trem bar *mf* H P.M.

(5) H

(1st time) Vocal Oo, yeah! *sl* H P.M.

1st Verse

N.C. (Dm7)

Talk a - bout the high cost of lov - in', I think_ I hear_ free-dom drum-min', it ___ seems.

H P.M.

Ooh, and___ give me your heart and I'll give you the stars, "Yeah right," she says,

Full P P Full Feedback *(hold bend)* trem. bar

Full P P Full

Feedback
pitch. G

E♭maj7

"may - be in your__ dreams." Yeah. *2nd time:* (The) Heat - wave blast,

Rhy. Fig. 1

mf H P M P H P

Play Fill 1 2nd time

Cm7

kids are scream - in', pave - ment's hot,

Play Fill 2 2nd time

Am7

side - walk's steam - in'.

Harm. *(8va)* *sl* *sl* *Let ring*

Harm *sl.*

E♭maj7

Play Fill 3 2nd time

Cm7

On - ly me___ (it) hap - pens ev - 'ry time, think - in' 'bout you and me,___

H H P P *sl*

H H P P *sl*

Fill 1

sl H P *sl* H P

Fill 2

Harm *(8va)*

P M Harm

Fill 3

sl *sl* *sl*

Chorus

Am(7) A7♯5 N.C. (Dm7)

hel - lo, good - bye.

Jazz it up or play it slow,
Put the top down, hit the road,
jazz it up or play it slow,

we'll
it's

Rhy. Fig. 2

end Rhy. Fig. 1

sl.

P

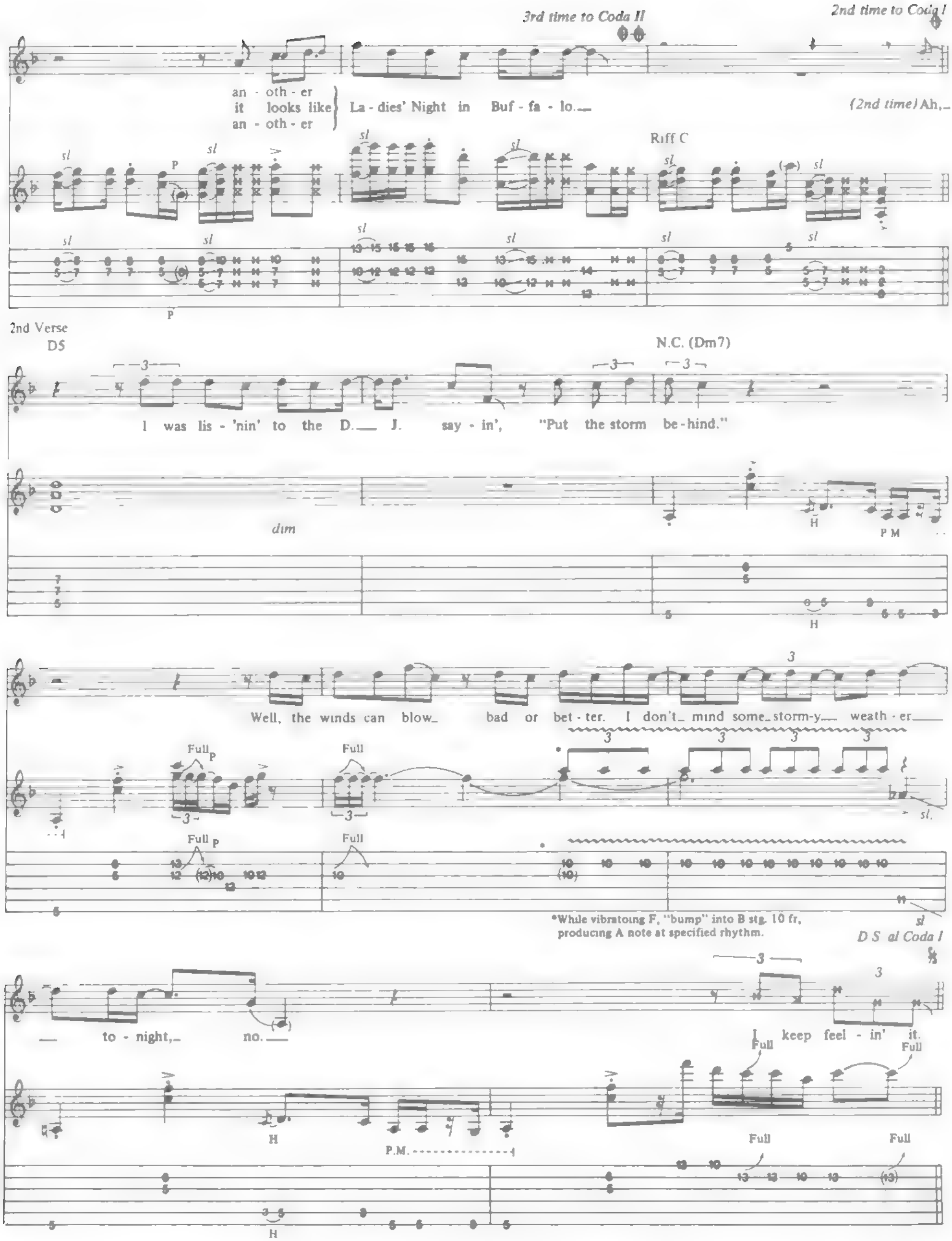
Play Fill 4 2nd time

still the on - ly song I know.
sing the on - ly song we know.
still the on - ly song I know.

It's two A. M. and traf - fic's slow,
It's two A. M. and traf - fic's slow,
It's two A. M. and traf - fic's slow,

end Rhy. Fig. 2

Fill 4


3rd time to Coda II
2nd time to Coda I
an - oth - er
it looks like
an - oth - er
La - dies' Night in Buf - fa - lo.
(2nd time) Ah,
Riff C
2nd Verse
D5
N.C. (Dm7)
I was lis - 'nin' to the D. J. say - in', "Put the storm be - hind."
dim
Well, the winds can blow bad or bet - ter. I don't mind some storm-y weath - er
Full
*While vibratoing F, "bump" into B stg. 10 fr, producing A note at specified rhythm.
D S al Coda I
to - night, no.
I keep feel - in' it.
P.M.

Coda I (Interlude)

D5

_ well'

sl

sl

N C (Dm)

(w/Vocal echo repeats)

Yeah

I got kind of a sense_ of dé - jà vu.__

P M

sim

I could swear I've_ seen you some-where be - fore.

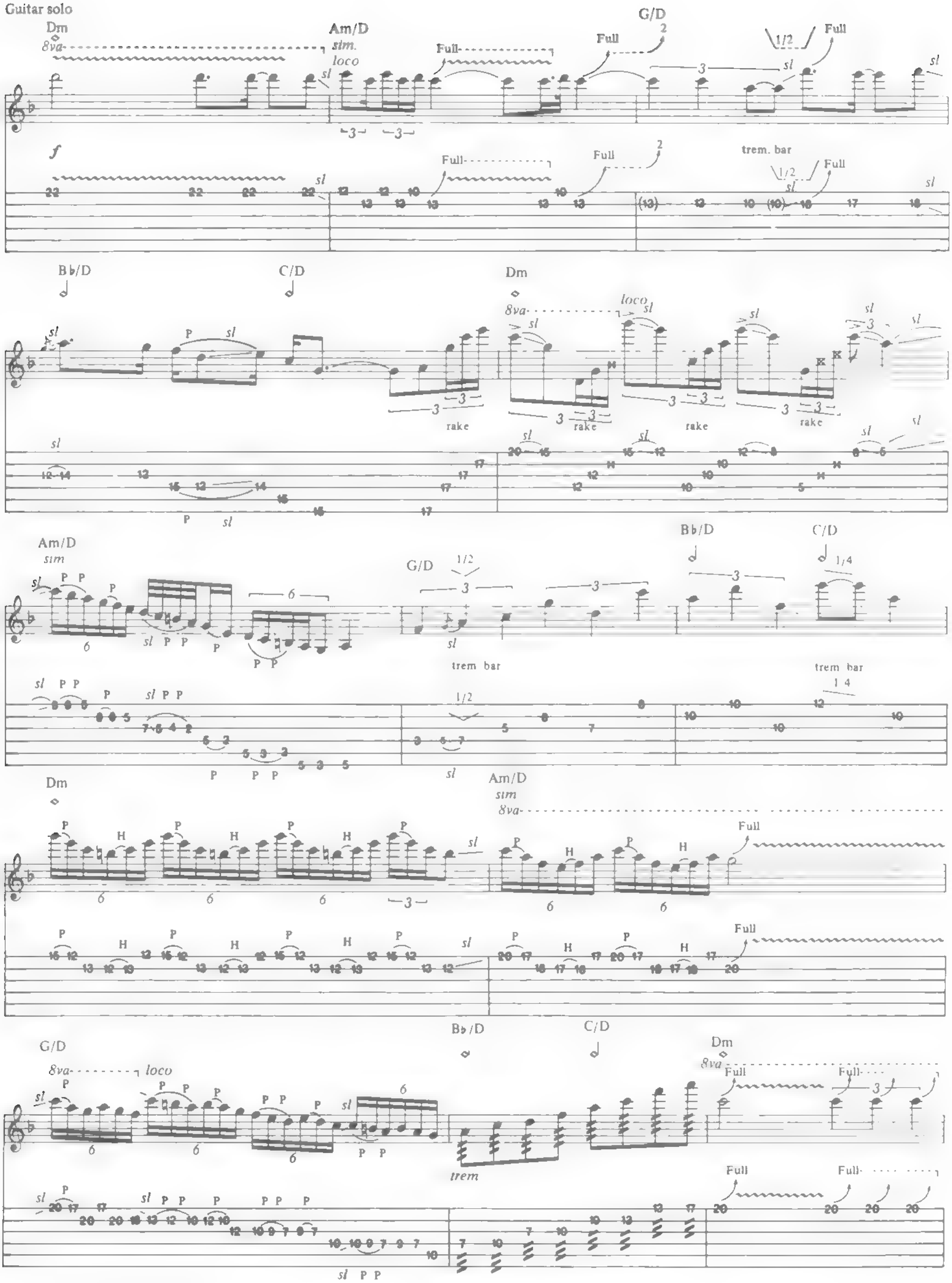
You don't think you ev - er seen me some-

P M

where be - fore, ei - ther, huh?

It must have been two oth - er peo - ple.

P M


Guitar solo
Dm
8va
Am/D
sim.
loco
Full
G/D
1/2
trem. bar
Bb/D
C/D
rake
Am/D
sim
G/D
trem bar
Bb/D
C/D
Dm
Am/D
sim
8va
G/D
8va
loco
Bb/D
C/D
Dm
8va
trem

Am/D
sim
8va
G/D
B♭/D
C/D
Full
1½
sl
sl.
w/Rhy. Fig. 1
E♭maj7
Cm7
I know days are safe.
trem. bar
trem. bar
(pull up & vib.)
Am7
E♭maj7
I did - n't wan - na have a fight.
It's too_ far to drive back, ba - by
1/2
trem bar
D.S. al Coda II
Cm7
Am7
A7♯5
I wan - na drive her home at night.
You can

Coda II

w/Riff C

w/Rhy. Fig. 2 *(till fade)*

N.C. (Dm7)

Begin fade

Well, it ain't much al - right, I know, Ah,

*1/2 sl H 3 1/2 sl sl sl sl sl

trem. bar

*1/2 sl H 1/2 sl. sl. sl sl

trem. bar

*Depress bar before striking note & release on beat 3

sl.

3

it's the on - ly song I know. Two A. M. and traf - fic's slow.

1/4 Full 3 sl

trem. bar

1/4 Full sl

trem. bar

sl

Fade out

Ah! An - oth - er La-dies' Night in Buf - fa - lo.

8va

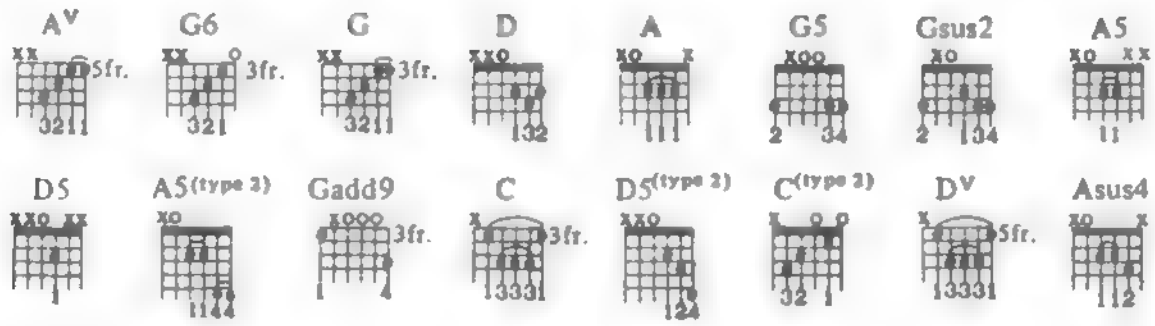
sl Full

sl Full

CLOSER TO THE HEART

Words by
NEIL PEART and PETER TALBOT

Music by
GEDDY LEE and ALEX LIFESON



Moderately slow ♩ = 76

Intro
Gtr. I (12 stg. acoustic)
A(add9)

(Bells & synth bass enter)

mp Sustain all notes

G D F Asus2 Asus4 A

sl *sl* H

sl *sl*

Asus2 Asus4 A

1st Verse
Gtr. I
(12 stg.)
Rhy Fig 1

A^V G6 G D G A A^V

4 7fr.

And the men who hold high plac-es must be the ones who start to

Gtr. II (doubles Gtr. 1)
(6 stg. acoustic)
Rhy. Fig. 1A

mp

G D A G5 D A A G5 Gsus2

⑤ open

mould a new_ re - al - i - ty, clos - er to_the heart, clos - er to_ the heart._ The

sustain all notes

2nd Verse
(Bass enters)
Repeat Rhy. Fig. 1 + 1A

④ 7fr.

A^V G6 G D G A A^V G D

black-smith and the art - ist re-flect it in_ their art,__ they forge their cre - a - tiv - i - ty

A G5 D A G5

clos - er to__ the heart, yes,__ clos - er to__ the heart

Gtr II

(Gtr I & II tacet)

N.C (D)

Phi -

(Bells arr. for gtr.)

3rd Verse

Elec. gtr. (doubled by 2nd gtr.)

A5(type 2) G5 D G5 A5(type 2)

los - o - phers_ and plow - men, each_ must know_ his part,_ to

G5 D A G5

sow a new_ men - tal - i - ty clos - er to_ the heart, yes,_

*Strike bass note only

D A G5 D5 A5 G5

clos - er to_ the heart,_ yeah!_ Oh!_

steady gliss

Guitar solo (Double-time)

③open ④open ③2fr.

D Gadd9 G D C(type 2) A

Gtr. I (upper voice) Full

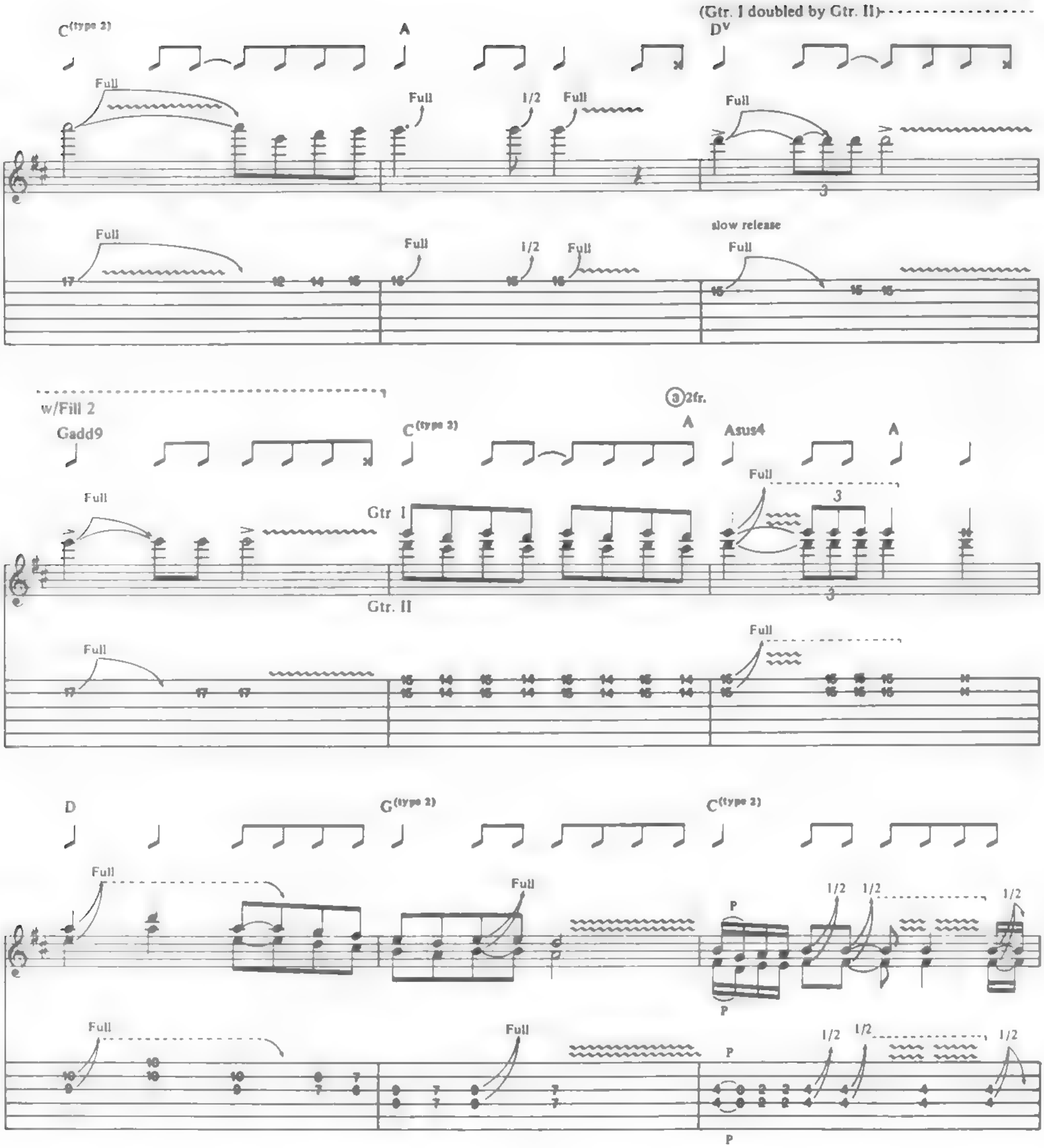
Gtr. II (lower voice) Full

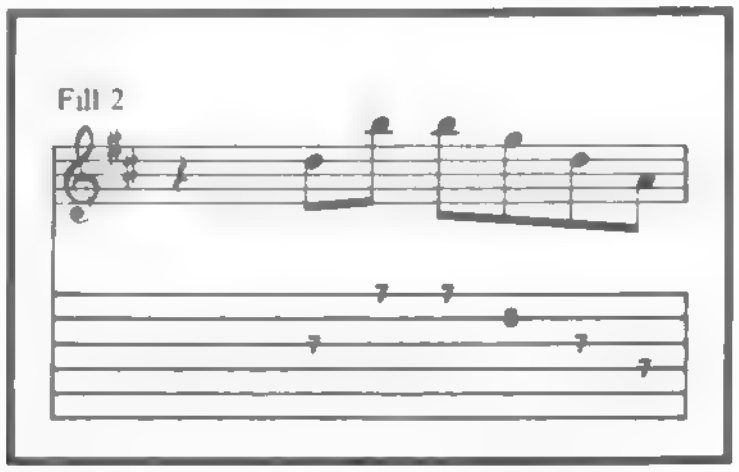
w/Fill 1 (Gtr. II tacet)

Asus4 A D5(type 2) Gadd9

Full Full Full Full Full Full Full

Fill 1


(Gtr. I doubled by Gtr. II)
C(type 2)
A
Dv
Full
1/2
slow release
w/Fill 2
Gadd9
③2fr.
Asus4
Gtr I
Gtr. II
D
G(type 2)
P


Fill 2

Asus4 A

Interlude
(12 stg. acoustic gtr.)
A(add9)

Play 4 times

Vocal:

sl

mf

cresc

(4th time only) Whoa!

sl.

4th Verse
(Elec. gtr.)

A5(type 2) G5 D G5(type 2) A A5(type 2)

1 2 open

5 open

f

You can be the cap - tain, and I will draw the chart,

G5

*Top stgs.

sail - ing in to des - ti - ny.

5 open

D A A G5 D A A G5

clos - er to the heart, clos - er to the heart,

Rhy. Fig. 2

D A G5

well, clos - er to the heart! Uh, yeah!

Repeat Rhy. Fig. 2 (*till fade*)

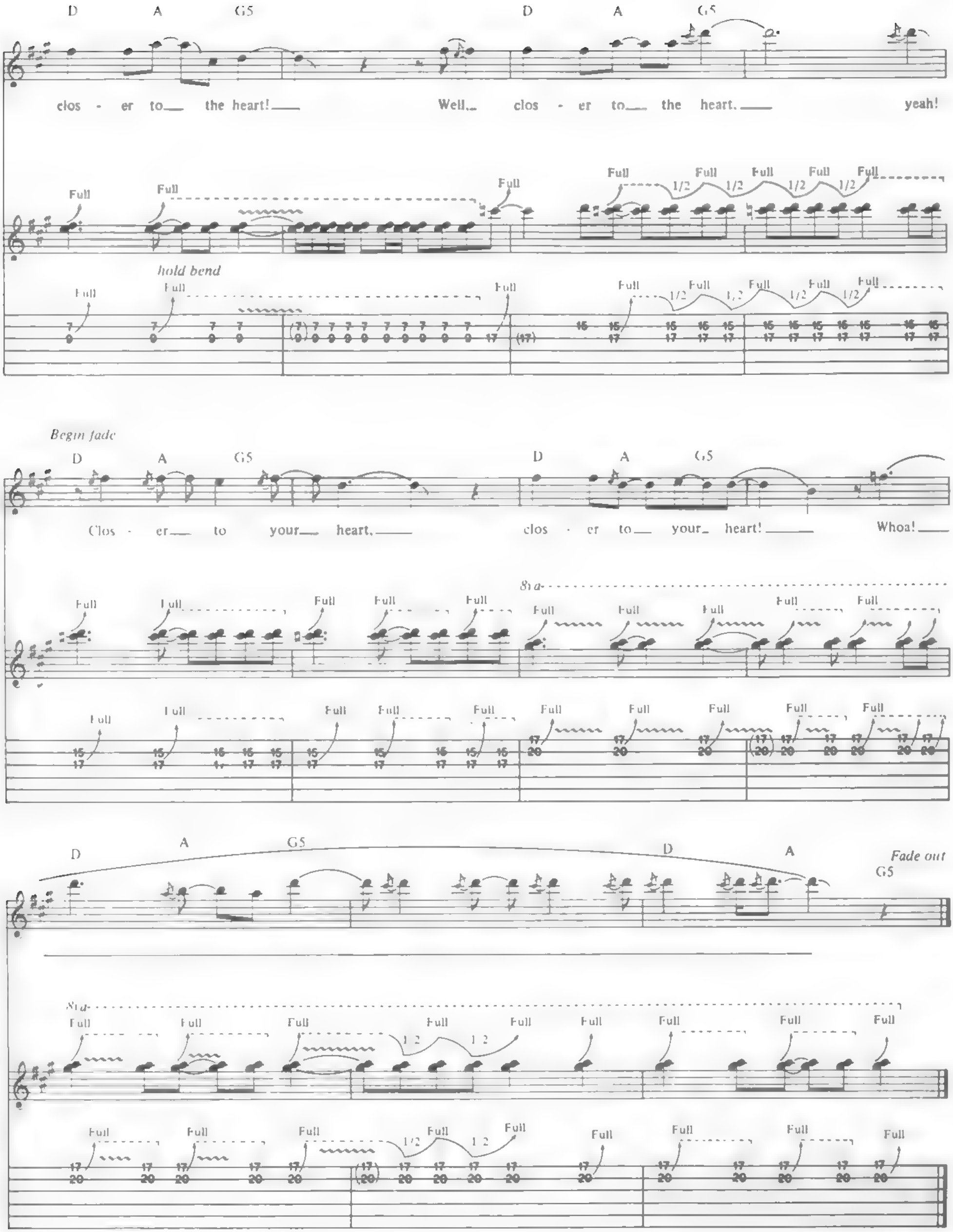
D A G5 D A G5

Clos - er to the heart, clos - er to the heart, I said,

Full Full Full Full Full Full Full Full

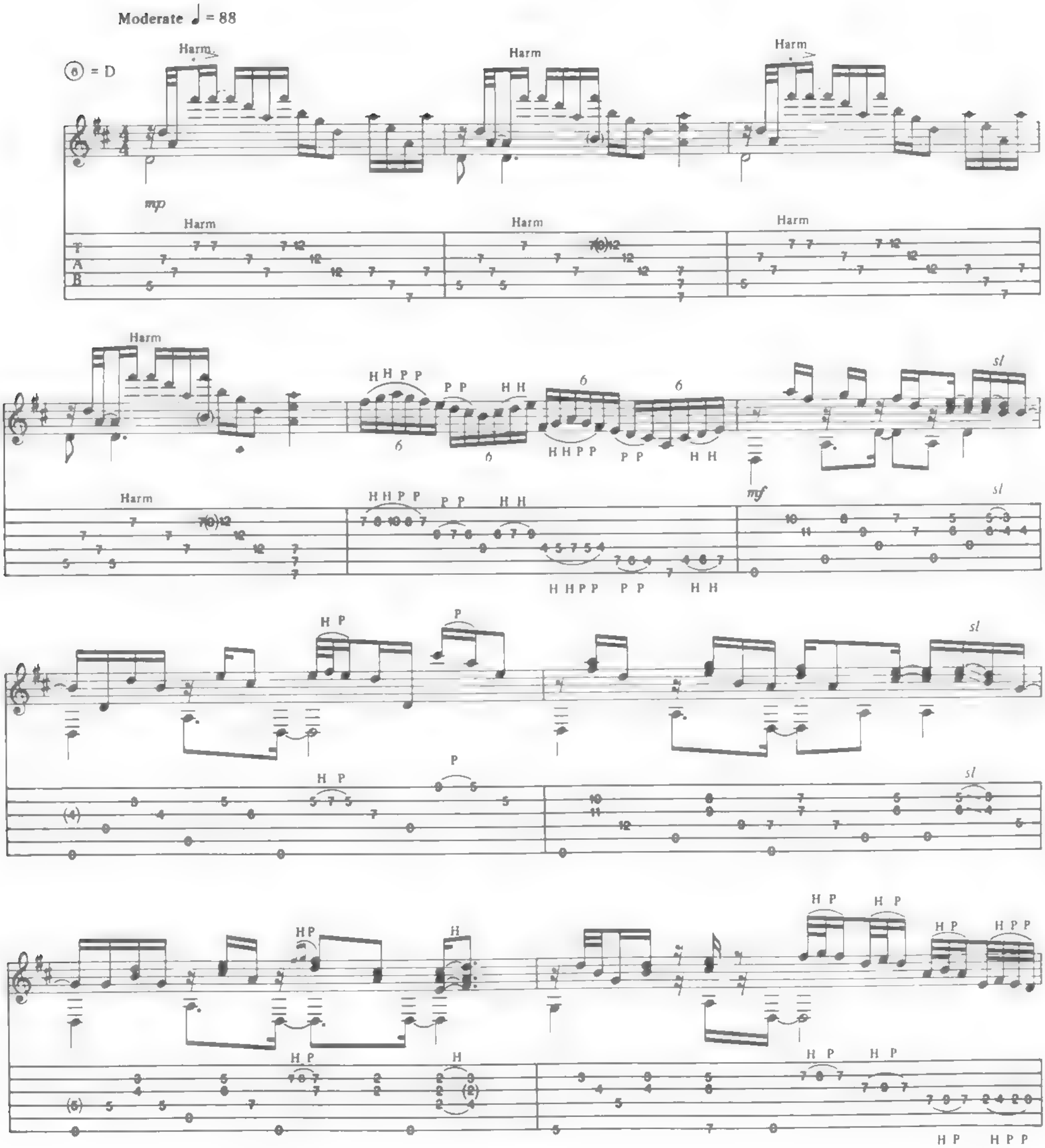
trem

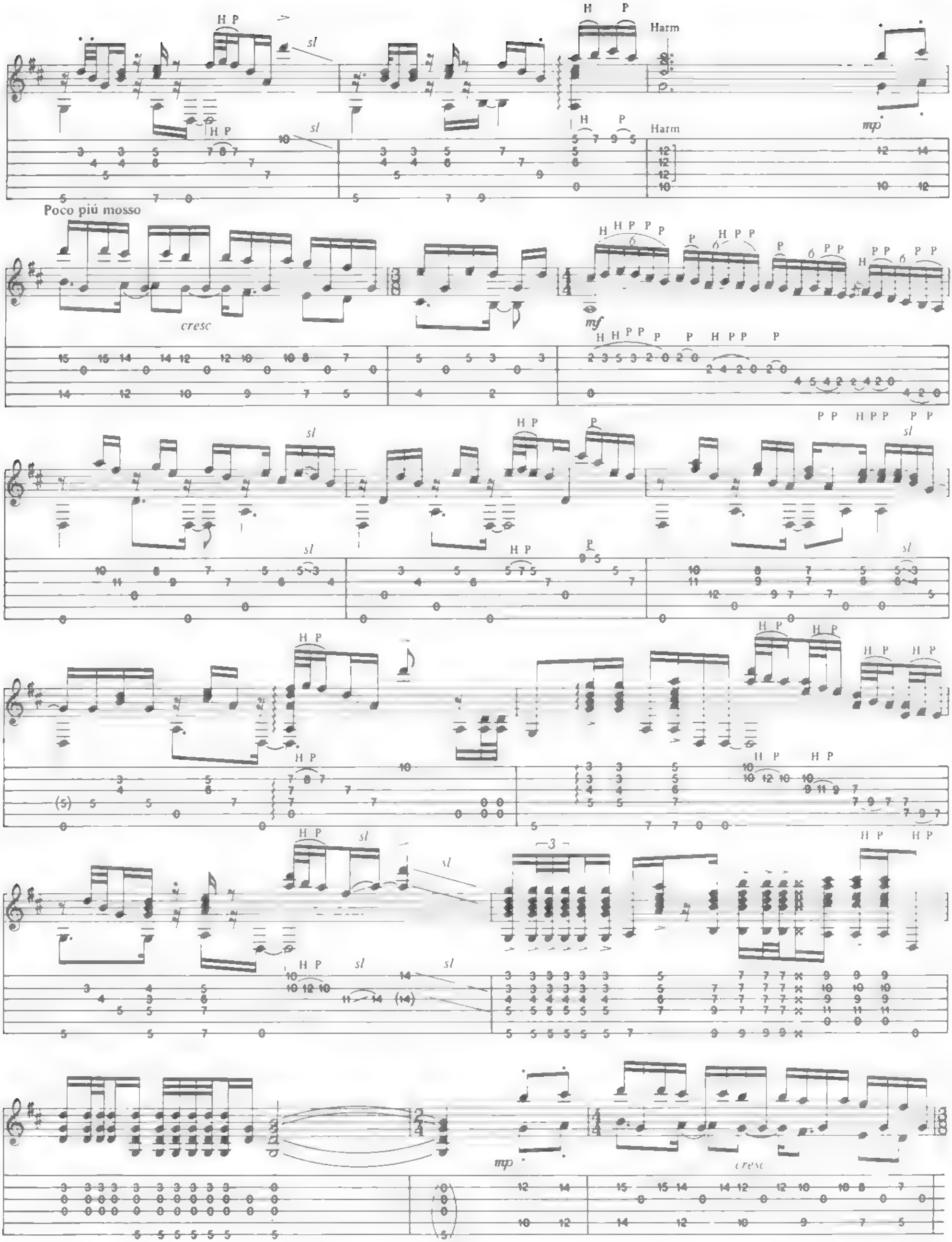
Full Full Full Full Full Full Full Full

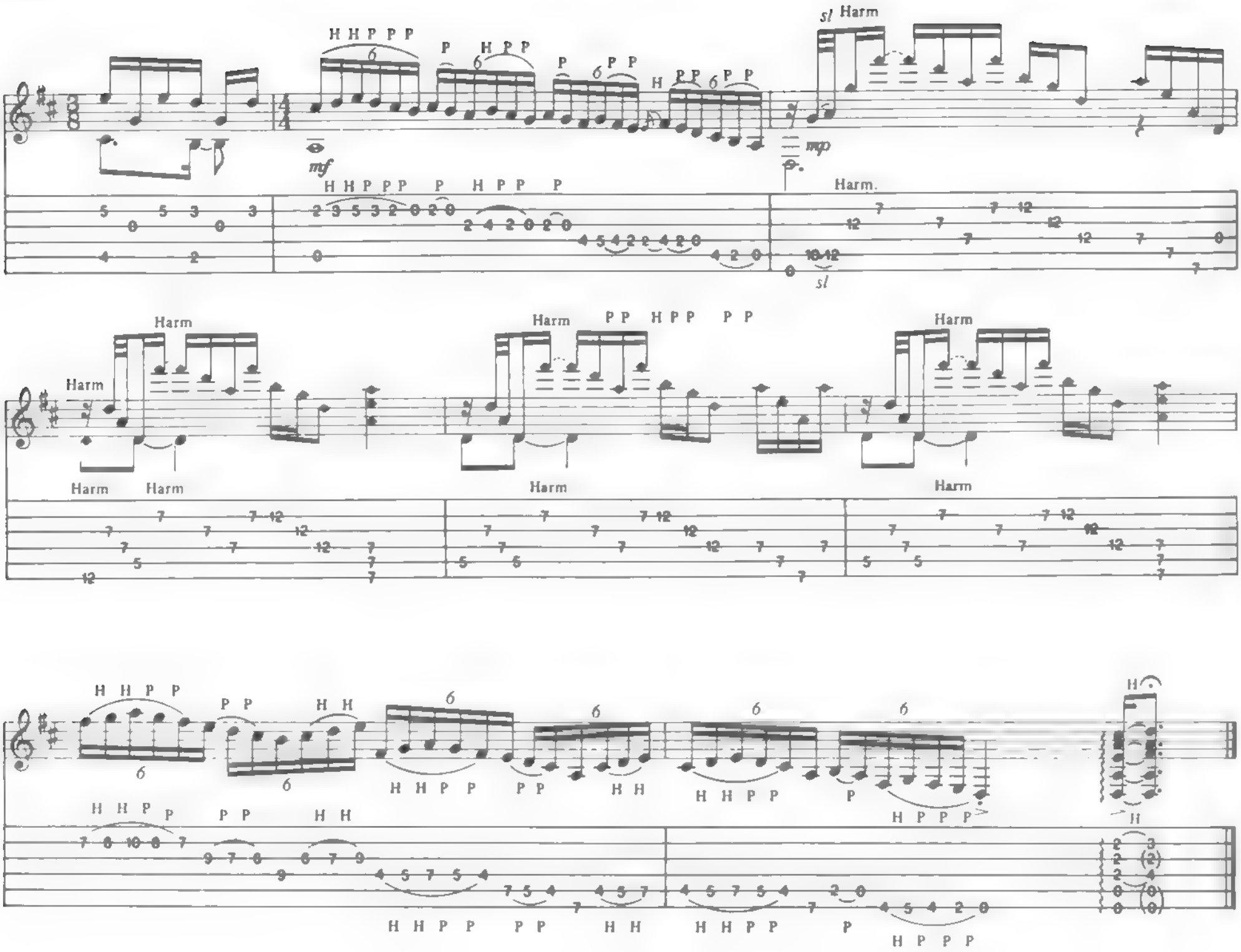

D A G5 D A G5
clos - er to the heart! Well, clos - er to the heart. yeah!
Full
hold bend
Begin fade
Clos - er to your heart, clos - er to your heart! Whoa!
8va
Fade out

MIDSUMMER'S DAYDREAM

By
RIK EMMETT, MIKE LEVINE
and GIL MOORE




Harm
Poco piú mosso
cresc
mf
mp
sl


sl Harm
mf
mp
Harm.
sl
Harm
Harm Harm
Harm
Harm
Harm

BLACK DOG

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

Moderately Uptempo Rock ♩ = 152

Free time
(Bass and guitar w/echo ad lib)

In time
Band tacet

Hey, hey ma - ma, said the way you move, gon'

make you sweat, gon' make you groove.

N.C.(A)

Riff A
*Gtr. I

1/2

f

1/2

*Doubled by Gtr. II

A5

H P 1/4

3

end Riff A

H P 1/4

A5

Ah, ah child, way you shake that thing, gon' make you burn, gon'
Hey, hey ba - by, when you walk that way, watch hon - ey drip, can't

N.C.(A)

make you sting.
keep a - way.

1/2 H P 1/2

1/2 H 3 P 1/2

1. A5

2. A5

N.C. (E) 1/4

1/4

1/4 1/4

1/4 1/4

(A) 1/4 H P 1/2 A5

3

1/4 H P 1/2

Chorus

A5 C5 A5

Oh yeah, oh yeah,_ ah, ah, ah._

Gtr I

Full Full Full

3 P 3 P 3 P

Full Full Full

P P P

Gtr. II

Full

3 P

Full

P

C5 A5 *To Coda*

Oh yeah,___ oh yeah,_ ah, ah, ah _

Full Full

3 P 3 P

Full Full

P P

2nd Verse

*A5

rubato

a tempo

I got - ta roll, can't stand still, got a flam - in' heart, can't

*Both gtrs.

w/Riff A (both gtrs.)

rubato

N.C.(A)

a tempo

3

A5

get my fill.

Eyes that shine burn - in' red,

w/Riff A

N.C.(A)

3

dreams of you all through my head.

A5

A5

Ah, ah, ah, ah,

ah, ah, ah, ah, ah, ah,

(Drum fill)

ah, ah, ah. *poco rit.*

Play 4 times,
Vocal tacet
2nd, 4th times

A C A G D

Hey ba - by, whoa, ba - by, pret - ty ba - by, tell me what you're do - in' now.
3rd time: woo me like you do me now.

Gtr I
Rhy Fig 1

Gtr. II
Rhy Fig 1A

sl sl *(1st time only)*

3rd Verse

A5 (Both gtrs.)

(Didn't) take too long 'fore I found out, what peo - ple mean by

w/Riff A

rubato N.C.(A) *a tempo* A5 *rubato*

down and out. Spent my mon - ey,

w/Riff A

a tempo

took my car. start - ed (to) tell her friends she gon' be a star.

N.C.(A) A5

I don't know what I been told, a

w/Riff A

D.S. al Coda

N.C.(A)

3

big leg wom - an ain't got no soul.

4th Verse

A5

Coda

rubato

All I ask for, all I pray, stead - y roll - in' wom - an gon'

w/Riff A & Riff B

N.C.(A)

a tempo

3

A5

come my way.

rubato

3

Need a wom - an gon' hold my hand, but tell me no lies, make me a

w/Riff A & B

3

N.C.(A)

3

A5

hap - py man.

A5 (Both gtrs.)

Ah, ah, ah, ah, ah, ah,

a tempo

rit

ah, ah, ah, ah, ah, ah, ah.

Riff B

1/2

H P

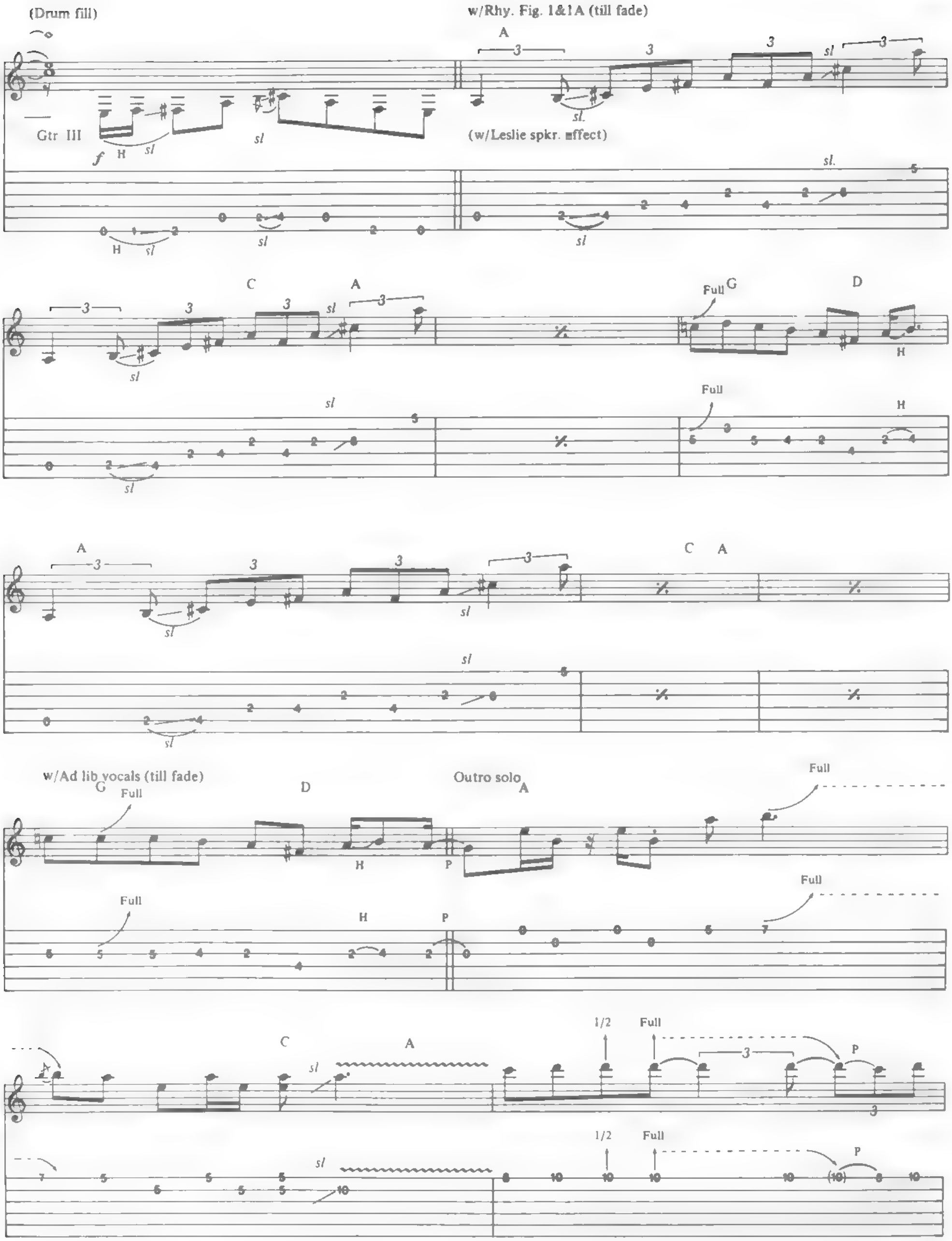
1/2

3

1/2

H P

1/2


(Drum fill)
w/Rhy. Fig. 1&1A (till fade)
A
Gtr III
(w/Leslie spkr. effect)
C
A
Full
G
D
A
C
A
w/Ad lib vocals (till fade)
G
Full
D
Outro solo
A
Full
C
A
1/2
Full
P

G D A C A

Full Full 1/4 Full 1/2 Full

lazy

Full Full 1/4 Full 1/2 Full

Full P Full G Full D 1/2

3

hold both notes

Full P Full Full 1/2

A C A

8va

Full Full Full Full

semi-harm.

Full Full Full Full

G D A

8va

Full

C A

8va

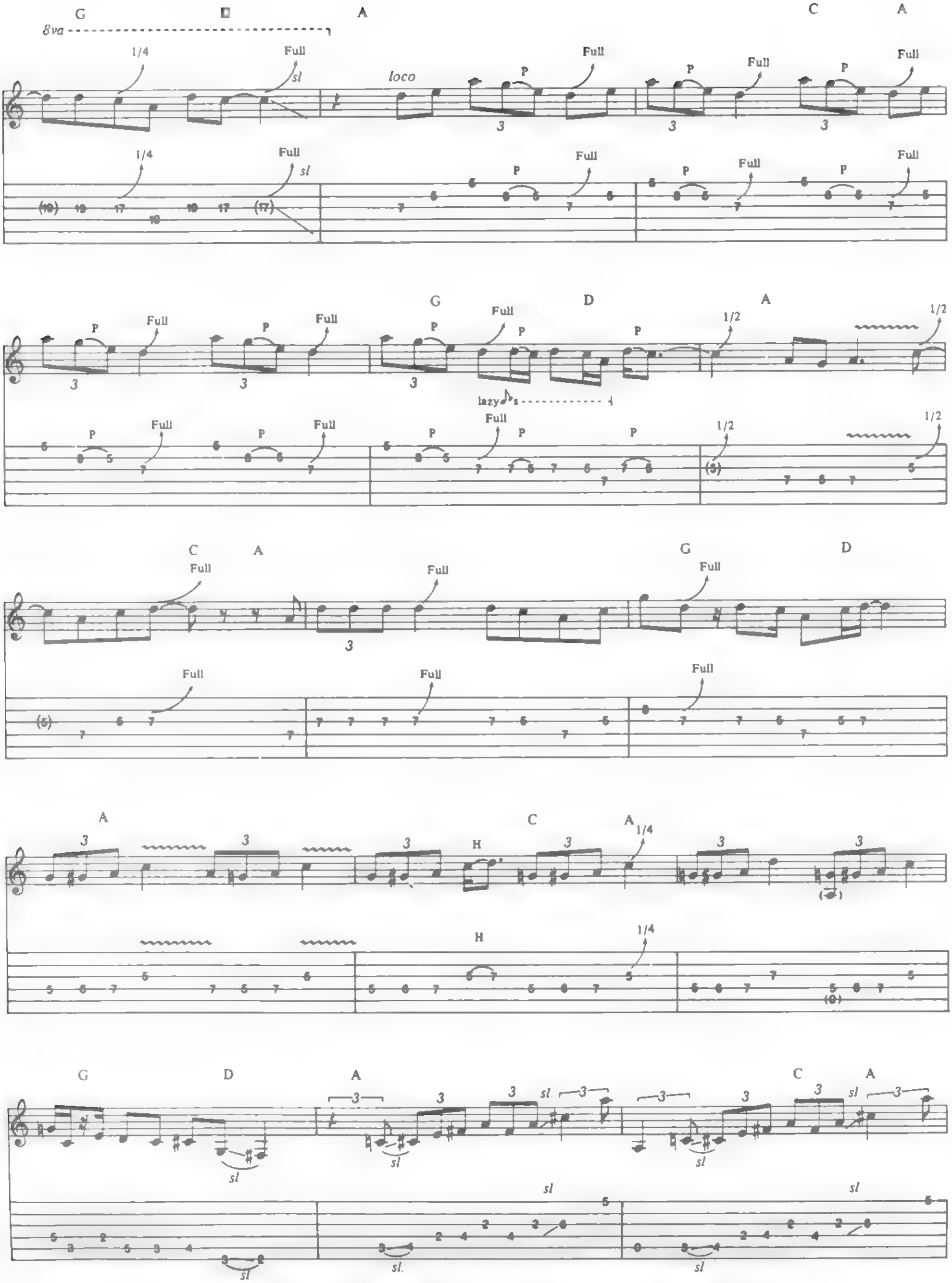
Full

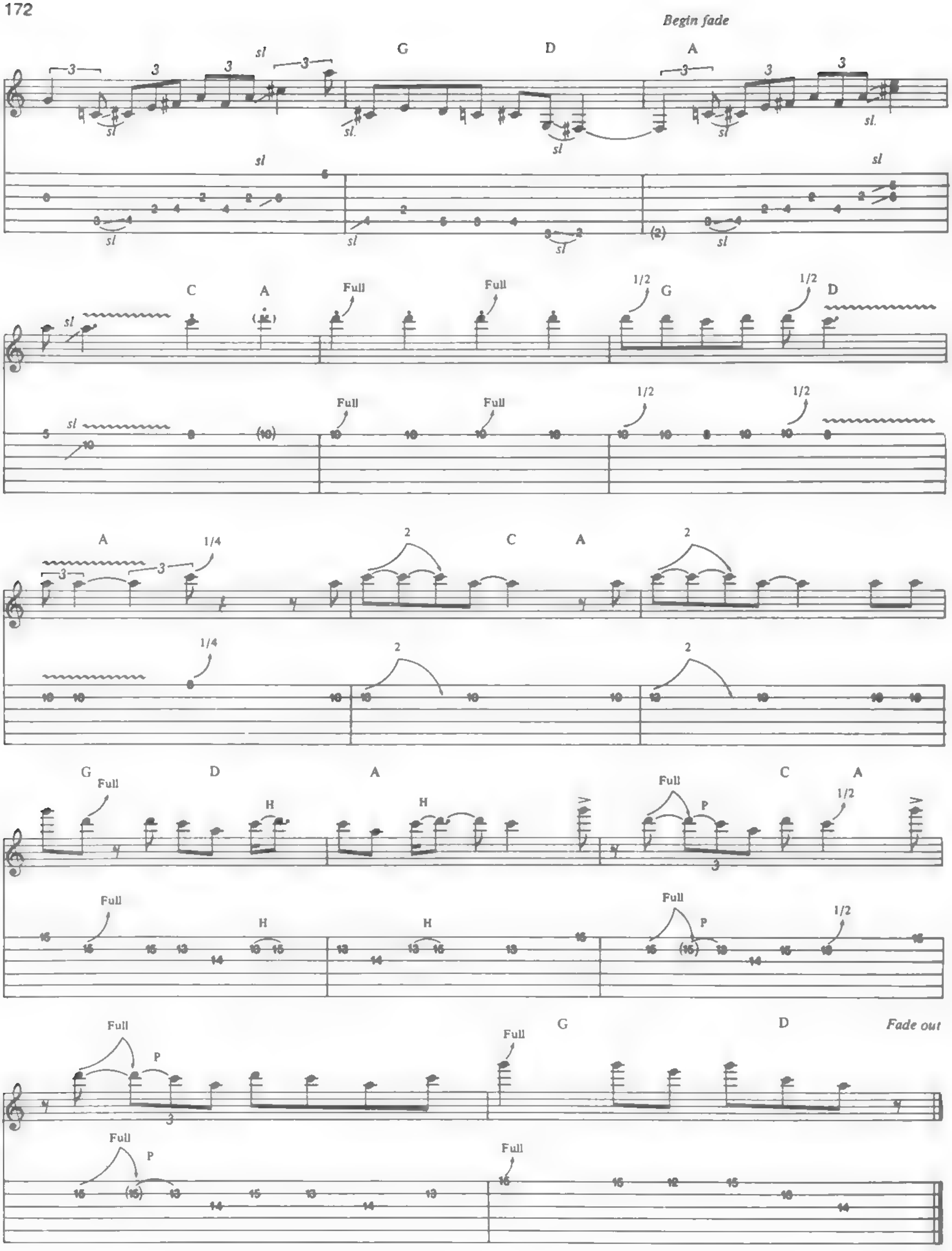
hold both notes

Full

hold both no

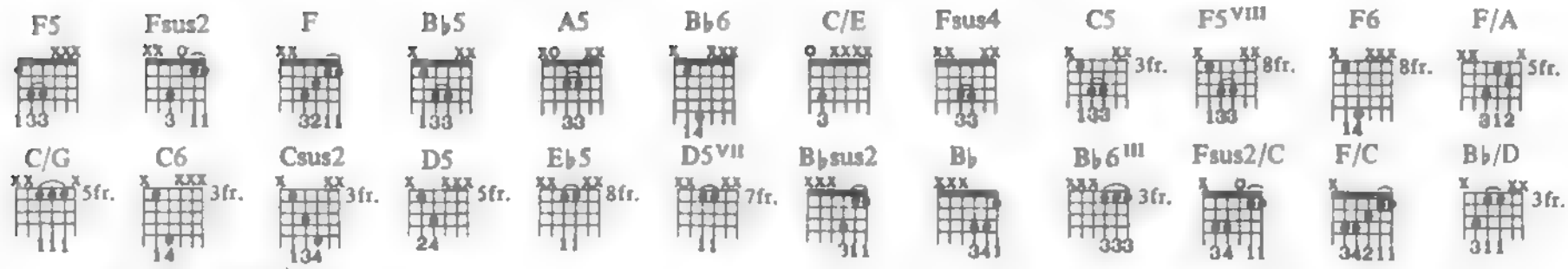
Full Full

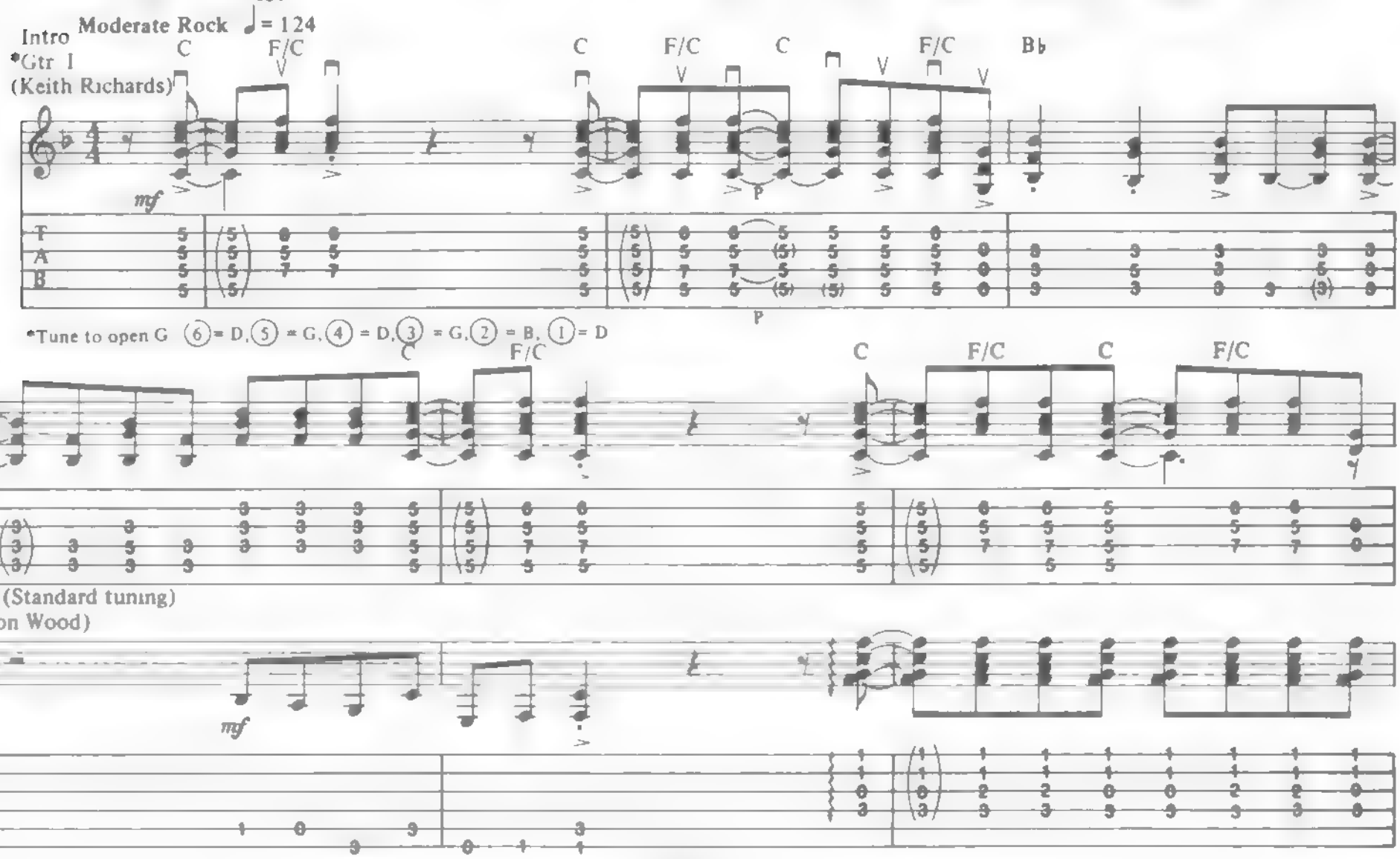

G
A
C
A
8va
1/4
Full
sl
loco
P
3
(10) 10 17 10 10 17 (17)
G
D
A
lazy
1/2
C
A
G
D
(6)
A
C
A
H
1/4
(0)
G
D
A
C
A
sl.


Begin fade
G
D
A
C
A
Full
1/2
G
D
A
1/4
2
C
A
G
D
A
H
Full
P
C
A
1/2
G
D
Fade out

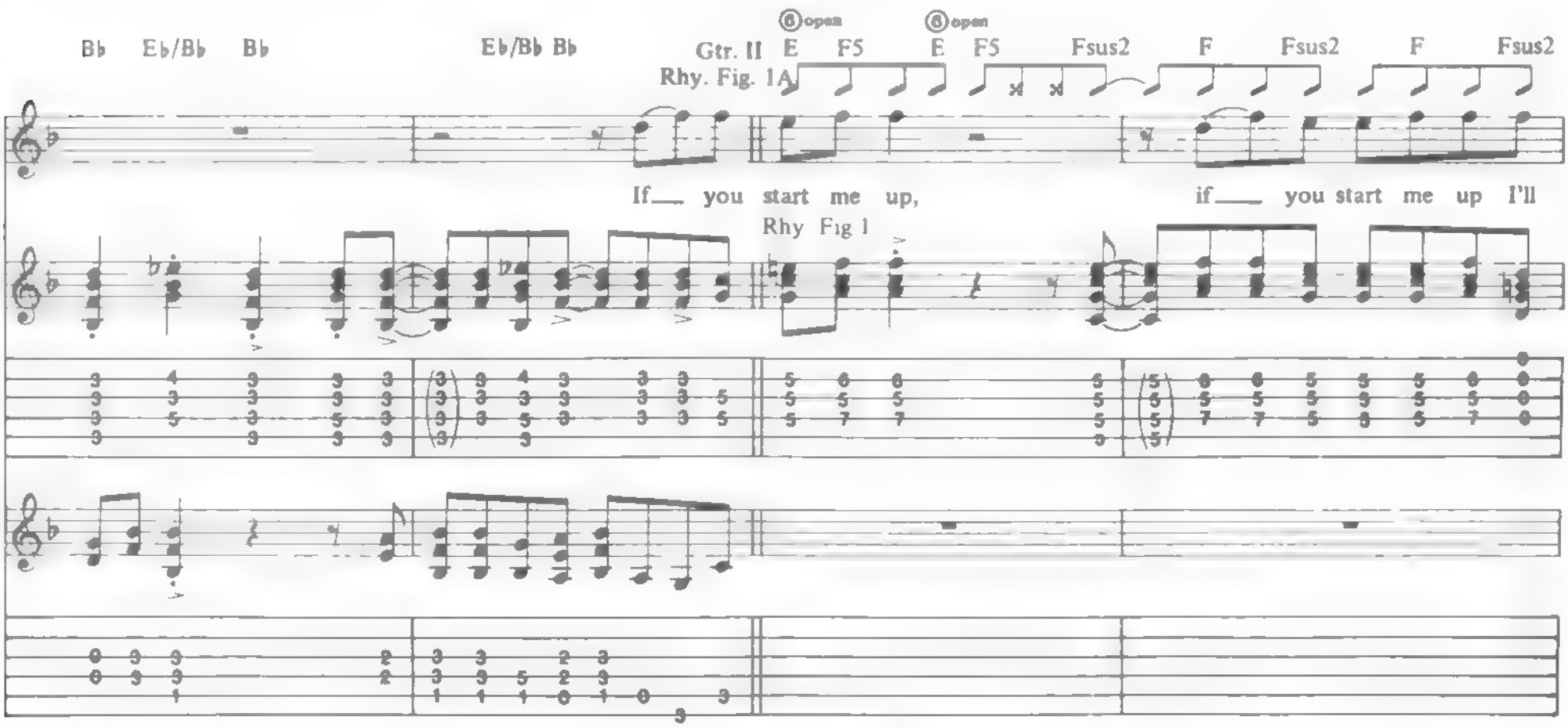
START ME UP

Words and Music by
MICK JAGGER and KEITH RICHARDS





1st Verse



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6920 Sunset Blvd., Hollywood, CA. 90028

B5 A5 B♭5 B♭6 B♭5 A F5 C/E F5 C/E F5

nev - er stop,— if— you start me up, if— you start me up I'll

A5 B♭5 A5 B♭5 B♭6 B♭5 Fsus2 F Fsus2

nev - er stop,— I've been run - nin' hot, tuh,—

F Fsus2 F B♭5 B♭6 B♭5 A G C E F5 Fsus4 Fsus2

(root)

you got me just a - bout to blow my top,— if— you start me up, uh,—

sl

rake

sl

(Fsus2) F Fsus2 F B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 B♭5

if you start me up I'll nev - er stop, nev - er stop, nev - er stop, I'll nev - er stop.

H

H

Chorus

Rhy. Fig. 2A

C5 D5 *sl.* F5^VIII w/Rhy. Fill 1 *(below)* C5 F6 F5^VIII

You make a grown man cry, you make a grown man

Rhy. Fig. 2

A H

(8va)

sl

A H

sl

C5 F6 F5^VIII

w/Rhy. Fill 1 w/Rhy. Fill 2

cry, you make a grown man cry.

sl

sl

sl

sl

Rhy. Fill 1

sl

sl

Rhy. Fill 2

H

sl

H

sl

④ 2fr. open

C5 F/A C/G F/A C/G C5 C6 C5 E D C5 Csus2 C6 C5 C6 *D5

1/2

Spread out the oil, the gas - o - line, I walk smooth ride in a

P

P

*Bend D ⑤ 5fr. 1/2 step and release

④ open 3fr.

C6 C5 D F Fsus2 F Fsus2 F Fsus2 F Fsus2

H

mean, mean, ma - chine,

steady gliss.

sl sl

P

sl sl

P

⑤ open ⑥ 3fr. ⑤ 3fr.

A5 B♭5 B♭6 B♭5 A G C

(root)

start it up

You can

2nd Verse

Repeat Rhy. Fig. 1 & 1A

⑥ open ⑥ open ③ ④ open

E F5 E F5 Fsus2 F Fsus2 F Fsus2 B♭5 A5 B♭5 B♭6 B♭5

start me up, (uh, huh), kick on the start - er give it all you've got, you got, you got, I

⑤open
A F5 C/E F5 C/E F5

③ ④open
A5 B♭5 A5 B♭5 B♭6 B♭5

can't com-pete, with_ the rid - ers in the oth - er heats, if you

Gtr. III (overdub–standard tuning)

H P H

mf

Full Full Full

sl

H P H

Full Full Full

sl

⑤open ⑥open ⑤3fr.

Fsus2 F Fsus2 F Fsus2 F

③ ④open
B♭5 B♭6 B♭5 A G C

rough it up, (yeah_) if you like it you can slide it up, slide it up, slide_ it up, slide it up.

H P H

sl *sl*

H P H

sl *sl*

Chorus

Repeat Rhy. Fig. 2 & 2A

C5 D5 F5^{VIII} w/Rhy. Fill 1 C5 F6 F5^{VIII}

Don't make a grown_ man cry, don't make a grown_ man

w/Rhy Fill 1 C5 F6 F5^{VIII} w/Rhy Fill 2

cry, don't make a grown_ man cry

C5 C6 C5 (root) C6 C5 C6 C5 (root) C6 C5 (root) C6 C5 *F5^{VIII} E♭5 D5^{VII} *C5

My eyes di - late, my lips go green, my hands are greas - y, she's a

Gtr I

*D & G stgs. only

w/Rhy. Fill 3

Fsus2 F Fsus2 F B♭sus2 B♭ B♭sus2

mean, mean, ma - chune, start it up.

1/2 1/2 H H

3rd Verse

B♭ B♭sus2 B♭ B♭sus2 Fsus2 F Fsus2 F Fsus2 F Fsus2 F B♭sus2 B♭

You s - start me up, ah, (dig) ah, you've got to. . .you've got to

H H H

B♭6 B♭ B♭sus2 Fsus2 F Fsus2 F Fsus2 F Fsus2

nev - er, nev - er, nev - er stop, slide it up, hoo! Ah, pick it up, just

H

Rhy. Fill 3

H H

Chorus
w/Rhy. Fig. 2A

B♭sus2 B♭ B♭sus2 B♭ B♭sus2 C5 D5 F5 VIII

start it up, start it up, nev - er, nev - er, nev - er. You make a grown man

sl

(Feedback)

sl

w/Rhy. Fill 1 C5 F6 F5 VIII w/Rhy Fill 1

cry, you make a grown man cry,

sl sl sl

C5 F6 F5 VIII w/Rhy. Fill 2 C5 F/A C/G C5

you make a grown man cry Ride like the wind,

sl sl

w/Rhy. Fill 4

C

at dou - ble speed, I'll take you plac - es that you've nev - er, nev - er seen...

1/4

P sl.

Fsus2/C F/C Fsus2/C F/C Fsus2/C F/C Fsus2/C ③ ④ open Bb 5

H H H

⑤5fr. 3fr. 4th Verse

Bb6 Bb5 Bb6 Bb5 D C C/E F5 Fsus2/C F/C Fsus2/C F/C Fsus2/C

sl

But start it up, let me tell you we would

Rhy Fill 4

1/2 1/2 sl sl sl H sl H

③ open ④ B♭5 | ⑤5fr. D *B♭5 | B♭6 B♭5 B♭6 B♭5 | ⑤3fr. C Fsus2 F | Fsus2

nev - er stop, uh, nev - er stop, uh, nev - er, nev - er, nev - er stop. Start me up,

H P H P

*D & G stgs. only (next bar also).

w/Fill 1

F Fsus2 F Fsus2 (root) | ⑤5fr. D *B♭5 | C5 B♭5 B♭/D | ⑤3fr. C Fsus2 F | †Fsus2 F Fsus2

nev - er stop, nev - er stop. You, you,

†Top stgs (this beat only)

F Fsus2 F Fsus2 ③④ open B♭5 | w/Fill 2 | C/E F5 C/E F5

you make a grown man cry, you,

Fill 1

Full

*slow bend

Full

*The open string is bent by pushing down on it behind the nut with the fret hand

Fill 2

Full

Full

w/Fill 3

C/E F5 C/E F5 C/E A5 B♭5 A5 B♭5

you make a dead man come,

w/Fill 4

C/E F5 C/E F5

you, you,

Begin fade

3 4 open

Fsus2 F Fsus2 F Fsus2 B♭5

you make a dead man come

w/Fill 5

F Fsus2 (root) F5VIII E♭5

you, you,

Fade out

Fill 3

Full Full Full Full Full Full Full Full

Fill 4

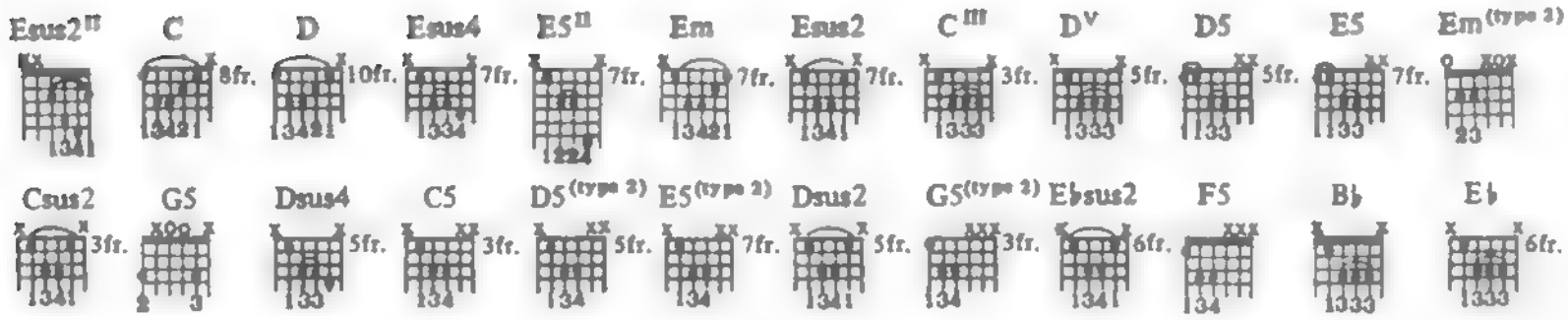
Full Full Full Full Full Full Full 1/2 1/2 Full Full Full Full Full Full Full 1/2 1/2

Fill 5

Full Full Full Full Full

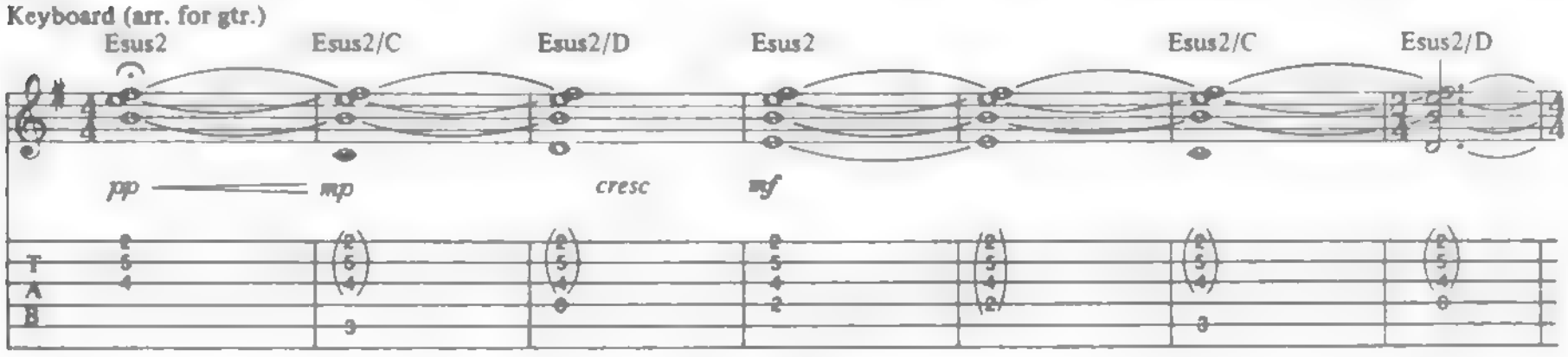
LIVIN' ON A PRAYER

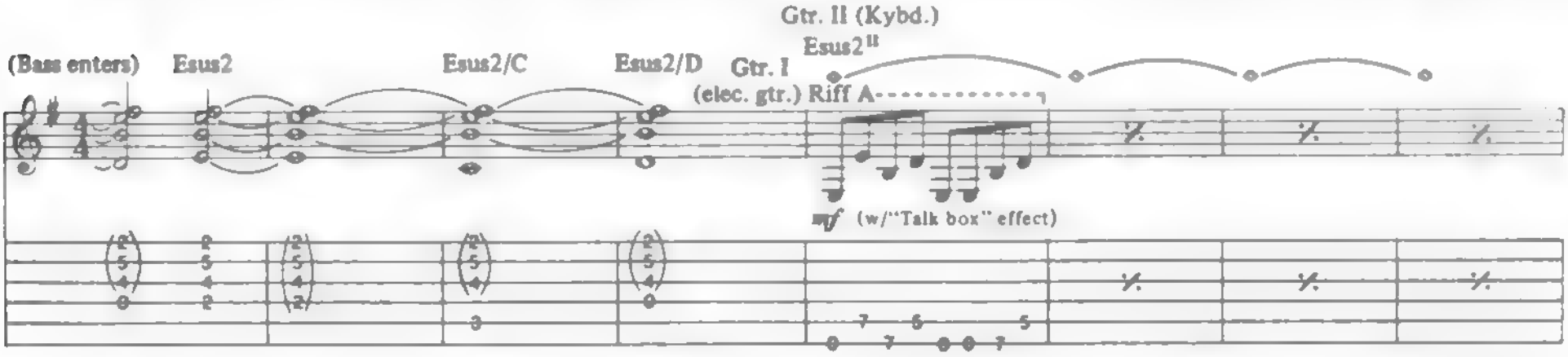
Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

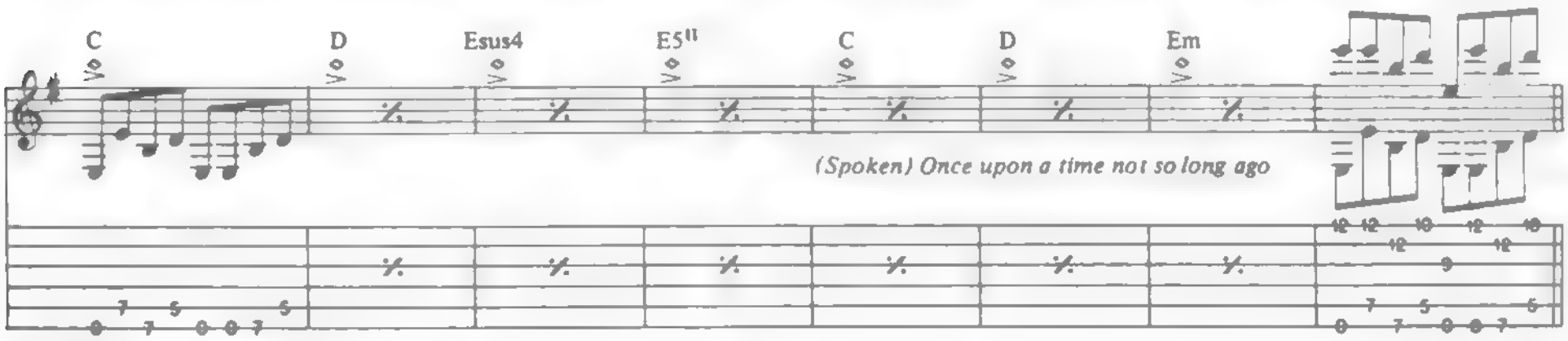


Moderate Rock ♩ = 126

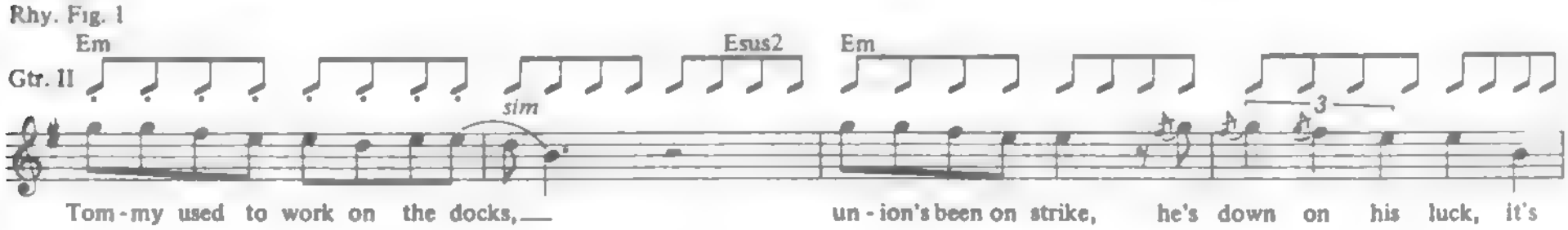
Intro
Keyboard (arr. for gtr.)



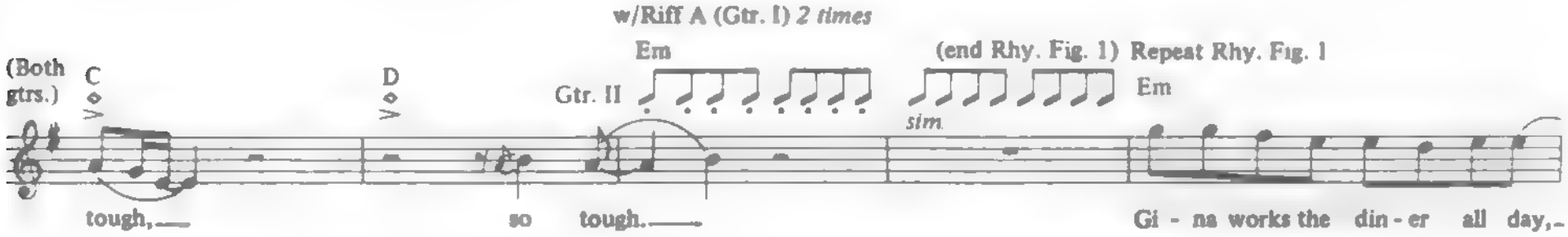




1st Verse
Rhy. Fig. 1



w/Riff A (Gtr. I) *2 times*



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Esus2 Em C

work-in' for her man, she brings home her pay for love,

w/Riff A *(2 times)*

D Em

hmm, for love She says: We've got to

Pre-chorus

C^III D^V E D5 E5 E C^III D^V E D5 E5 E

hold on to what we've got. It does-n't make a dif-f'rence if we make it or not. We've

C^III D^V D5 E5 C^III D^V E

got each oth-er and that's a lot. For love, we'll give it a shot!

Chorus

Em(type 2) E Csus2 D^V E G5 C^III A D^V

Oh, we're half-way there, oh, liv-in' on a prayer.

Em(type 2) E Csus2 D^V E G5 C^III D D^V

Take my hand, we'll make it, I swear. Oh, liv-in' on a prayer.

To Coda

2nd Verse

w/Riff A *(2 times)* w/Rhy. Fig. 1 *(2 times)* & Riff A *(16 times)*

N C Em Esus2 Em

Tom-my's got his six-string in hock, now he's hold-ing in what he

w/Fill 1

C D Em

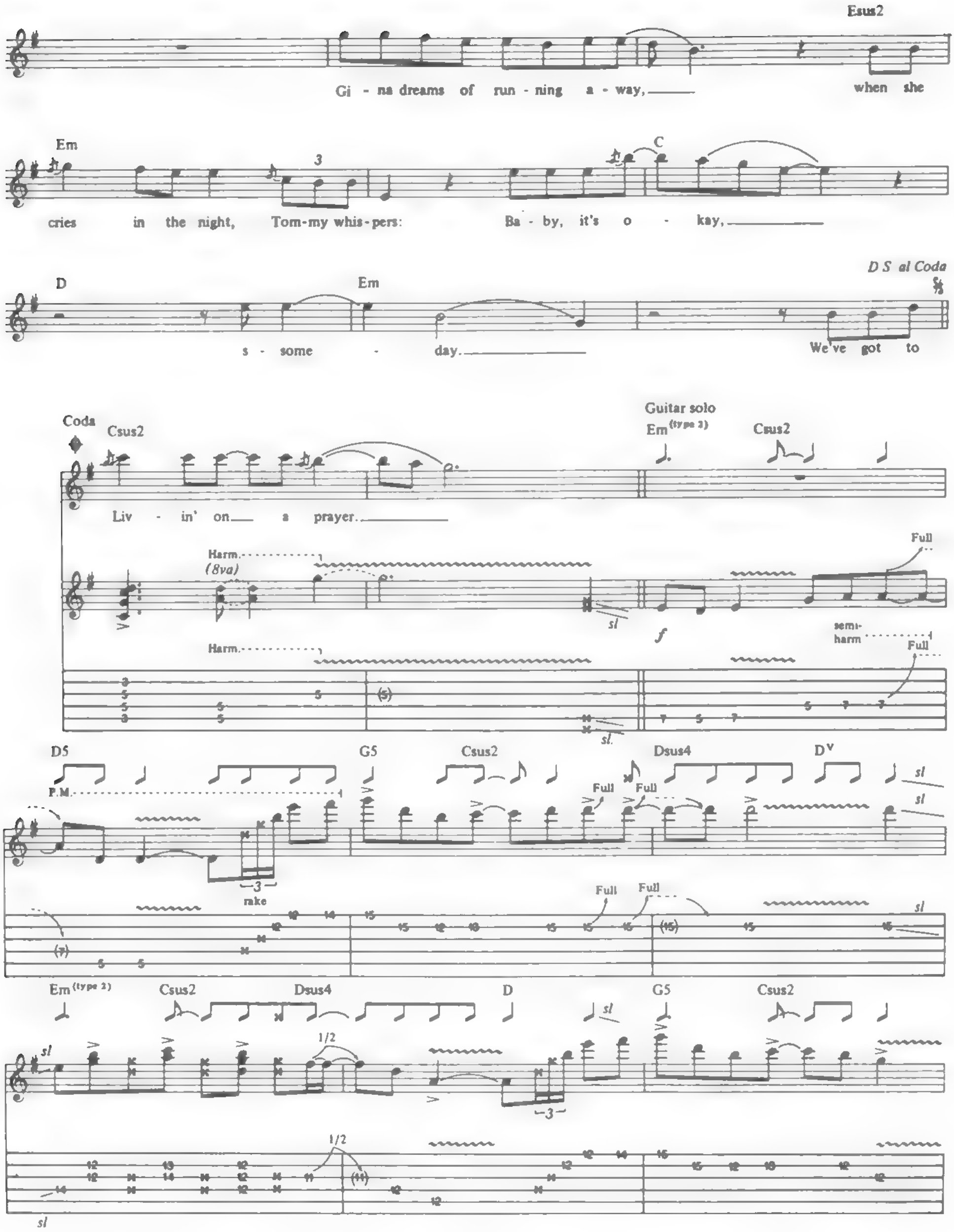
used to make it talk so tough, hmm, it's tough.

Fill 1

Full Full sl 8va loco trem bar

Full Full sl

*Depress bar as far as possible


Esus2
Gi - na dreams of run - ning a - way, when she
Em
cries in the night, Tom-my whis-pers: Ba - by, it's o - kay,
C
D
Em
s - some - day.
D S al Coda
We've got to
Coda
Csus2
Liv - in' on a prayer.
Guitar solo
Em (type 2)
Csus2
Harm.
(8va)
Full
semi-harm
D5
G5
Csus2
Dsus4
D
P.M.
rake
Em (type 2)
Csus2
Dsus4
D
G5
Csus2
1/2

Em(type 2)

P.M.

sim

Hoo! We got - ta hold on,

8va

Pre-chorus

C5

D5(type 2)

@5fr.
A

Full Full sl sl Full Full Full Full

D5(type 2) E5(type 2) Dsus2 C5 D5

read - y or not. You live for the fight when that's all that you've got.

G5(type 2) Ebsus2 F5 @1fr. F Bb Eb @open E F5 @open E

Chorus

Wo, we're half - way there. Wo, liv - in' on a prayer.

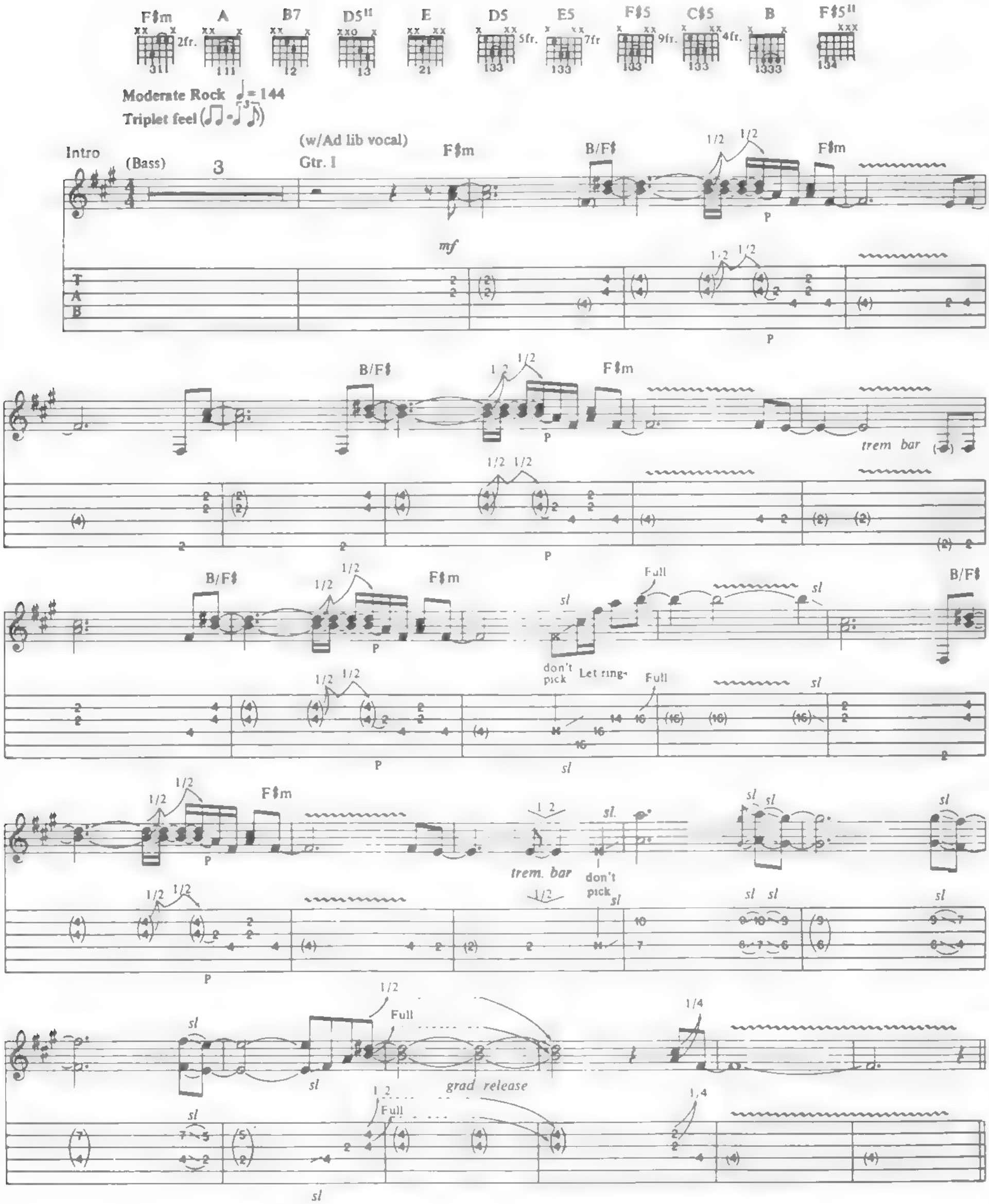
G5(type 2) Ebsus2 @1fr. F F5 Bb Eb @open E F5 @open E

Repeat and fade

Take my hand and we'll make it, I swear. Wo, liv - in' on a prayer.

ROCK ME

Words and Music by
MARK KENDALL, JACK RUSSELL,
ALAN NIVEN & MICHAEL LARDIE



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1st Verse

N.C. (F♯m)

Sweet lit - tle ba - by, you don't have to go.

Lit - tle ba - by, tell me you won't go.

Oh, we'd be so good to-

geth - er if we had the time.

Oh,

don't pick

Let ring

be - in' a - lone's a no - where s - state of mind

(cont in slashes)

sl

F♯m A B7 D5II

Oo, lov - in' ain't no crime, oh, no.

E F♯m A B7

I see your man ain't here,

D5II E F♯m A

he don't care. Uh,

B7 D5II E F♯m

when the night is gone, uh, we'll move on.

(cont. in notation)

A B7 D5II

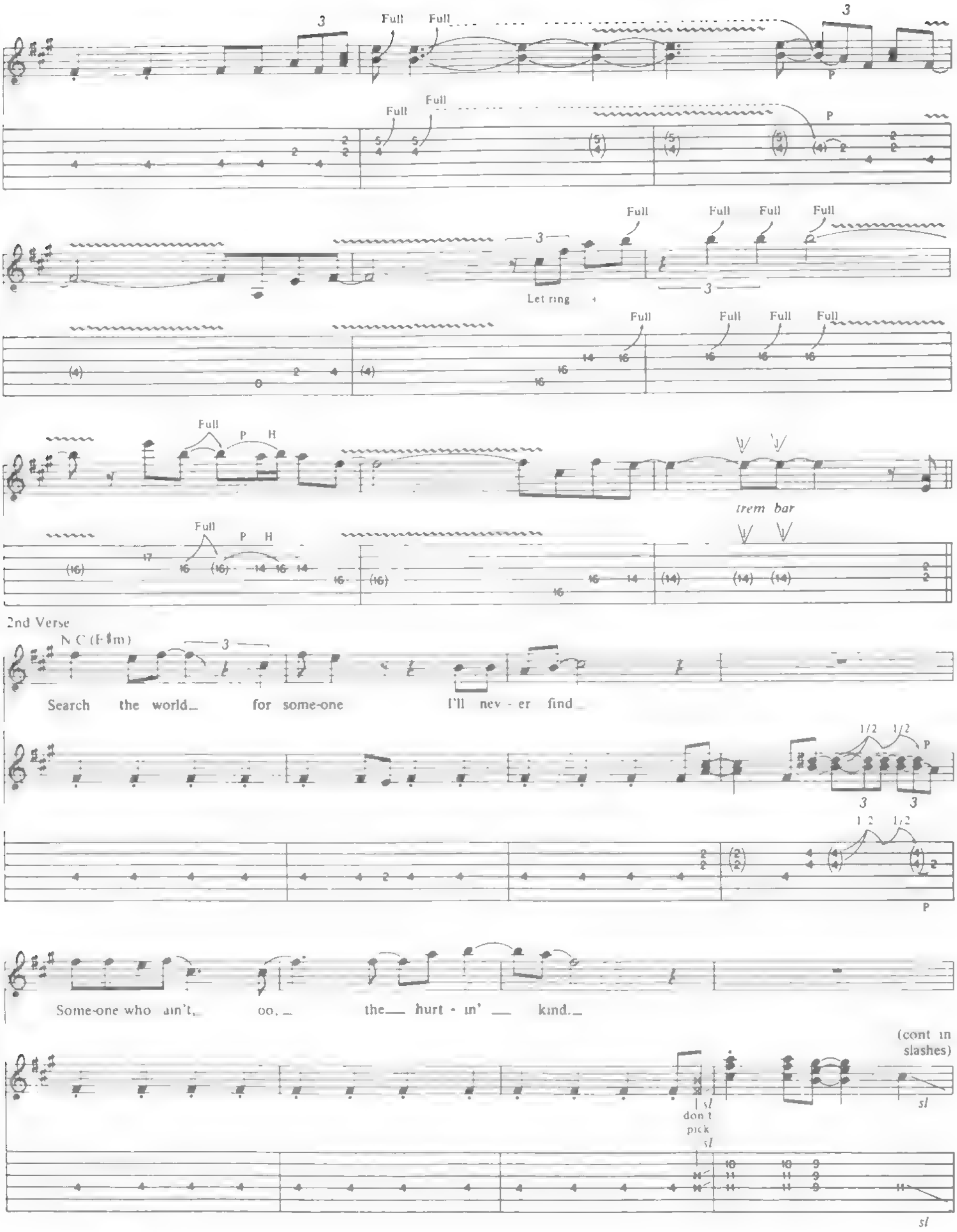
We'll have to find a way to

E5 N.C. (F♯m)

face an - oth - er day.

H

H


Full
Let ring
trem bar
2nd Verse
N C (F♯m)
Search the world for some-one I'll nev - er find
Some-one who ain't, oo, the hurt - in' kind.
(cont in slashes)
don't pick

F♯m A B7 D5 E F♯m

Oo, if you stay the night, oh yeah.

A B7 D5 E5 F♯5

cresc. sl

we'll make the wrong seem right, so come on now Rock

Chorus

Gtr. I

(F♯5) C♯5 D5 E5 D5 E5 F♯5

sl.

me, rock me, hold me through the night. Rock

Gtr II

f

(14) (16)

C♯5 D5 E5

(Gtr. I doubles Gtr. II)

Esus4 E F♯5

me, rock me, roll me through the night. Rock

C♯5 D5 E5 D5 F5 B5

sl.

me, rock me, roll me through the night

sl

sl

(Gtr. I out)
N.C. (F♯m)

sl.

with burn - ing love to - night.

sl.

Fdbk

dim

sl. Fdbk
pitch: C♯

Interlude
N.C. (F♯m)
Riff A

w/Riff A *(5 times)*

trem bar

3rd Verse
N.C. (F♯m)

Sweet lit - tle babe, oh, don't you go. You

1/2 1/2 P

1/2 1/2 P

ain't so, oo, in - no - cent I know

sl.

sl.

(end Rhy. Fig. 1)

F♯m A B7 D5[11] E F♯m

Rhy. Fig. 1

Oo, I know your heart's like mine, oh yeah.

*Riff B

Let ring

*Use cue notes only when Riff B is repeated.

Rhy. Fig. 1A

A B7 D5[11]

And I will find the time to

(end Rhy. Fig. 1A) w/Rhy. Fig. 1A

E F♯m A B7

make you mine. Oo, and if your love goes bad,

w/Rhy. Fig. 1A (1st 3 bars only)

D5[11] E F♯m A

if it makes you sad, and

B7 D5[11] E5 F♯5

I'll be back for more, hmm, at your door Rock

Chorus (F♯5)

C♯5 D5 E5 D5

me, rock me, roll me through

(2nd, 3rd times only) Rock me. *(2nd, 3rd times only)* Rock me now

*Gtr. III 8va

Gtr. II

f

(2nd time only)

E5 F♯5 C♯5 D5 E5

the night. Rock me, rock me,
(1st time only) Rock me. *(1st time only)* Rock me now.
(2nd, 3rd times) Come on.

(Play cue notes 2nd, 3rd times only)

w/Fill 1 (3rd time only)

(Gtr. I doubles Gtr. II)

Esus4 E F♯5 C♯5 D5

roll me through the night. Rock me, rock
(2nd, 3rd times only) Rock me

*Sing B 3rd time only.

E5 D5 E5 B

me, roll me through the night.
(2nd, 3rd times only) Rock me now.

sl. sl. sl.

*Sing F♯ 3rd time only

Fill 1 (Gtr. III)

8va

Full

Full

3rd time to Coda (Repeat on D.S. only)

D5 E5 C♯5

1 Be - fore the morn - ing light, we'll burn with love to - night.
2. There's no wrong or right, we'll burn with love. Rock
3 There's noth - ing left to do, but

(Both gtrs.)

P.M. P.M.

3 (On D.S. 1st time only)

*Cont. in slashes on repeat

N.C. (F♯m)

Burn with love to - night

*Gtr. I

dim f

*Gtr. II out

Guitar solo

N.C. (F♯m)

Full Full

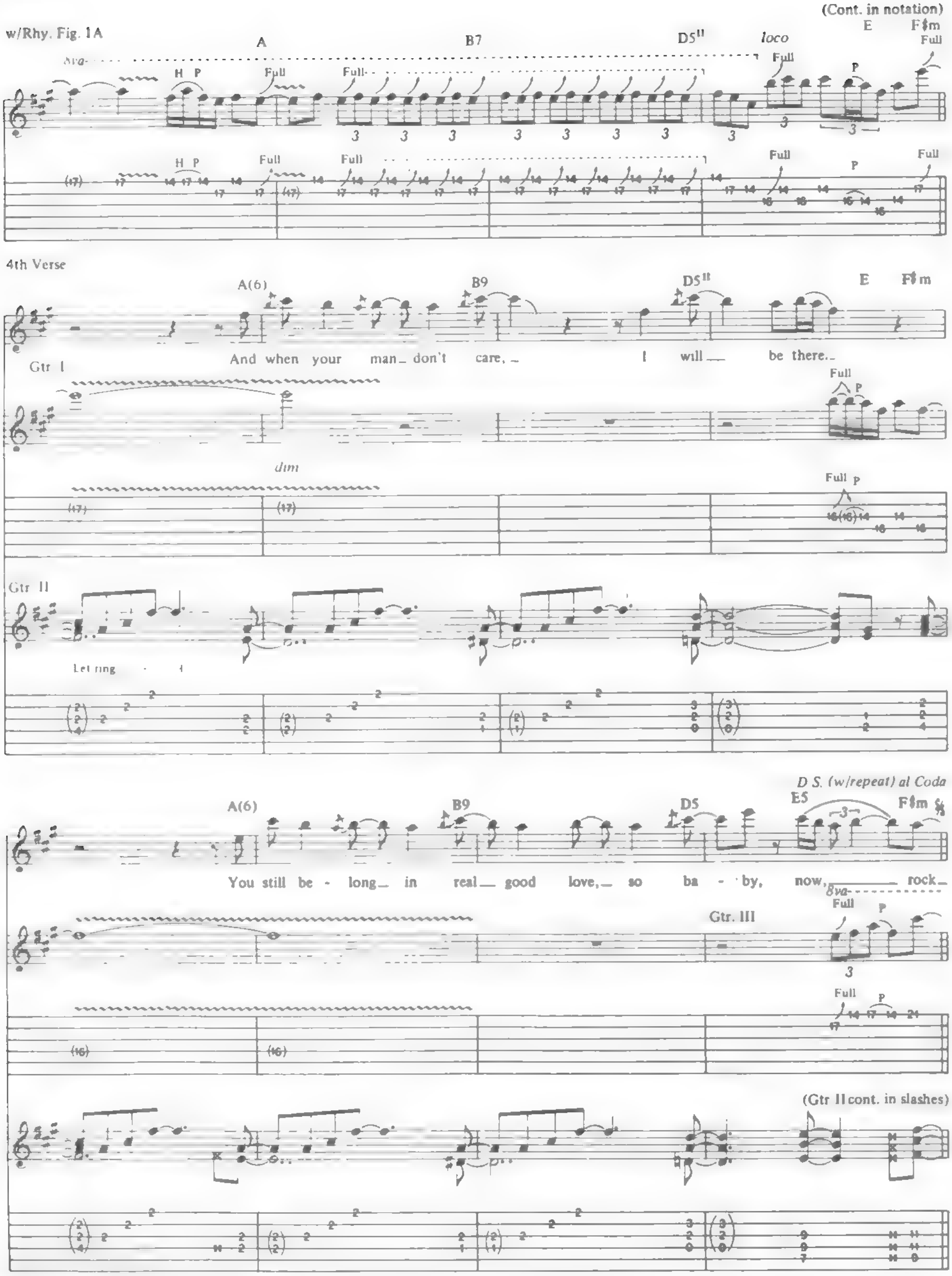
Let ring

w/Rhy. Fig. 1

A

F♯m B7 D5 E F♯m

8va


(Cont. in notation)
w/Rhy. Fig. 1A
A
B7
D5II
loco
E
F♯m
8va
H P
Full
P
4th Verse
A(6)
B9
D5II
E
F♯m
And when your man don't care, I will be there.
Gtr I
dim
Gtr II
Let ring
D.S. (w/repeat) al Coda
A(6)
B9
D5
E5
F♯m
You still be - long in real good love, so ba - by, now, rock
8va
Gtr. III
(Gtr II cont. in slashes)

Coda

D5 E5 F♯m B/F♯ F♯m

make sweet love to you.

*Gtr. I

P.M. mf

*Gtr. II out.

w/Ad lib vocal B/F♯

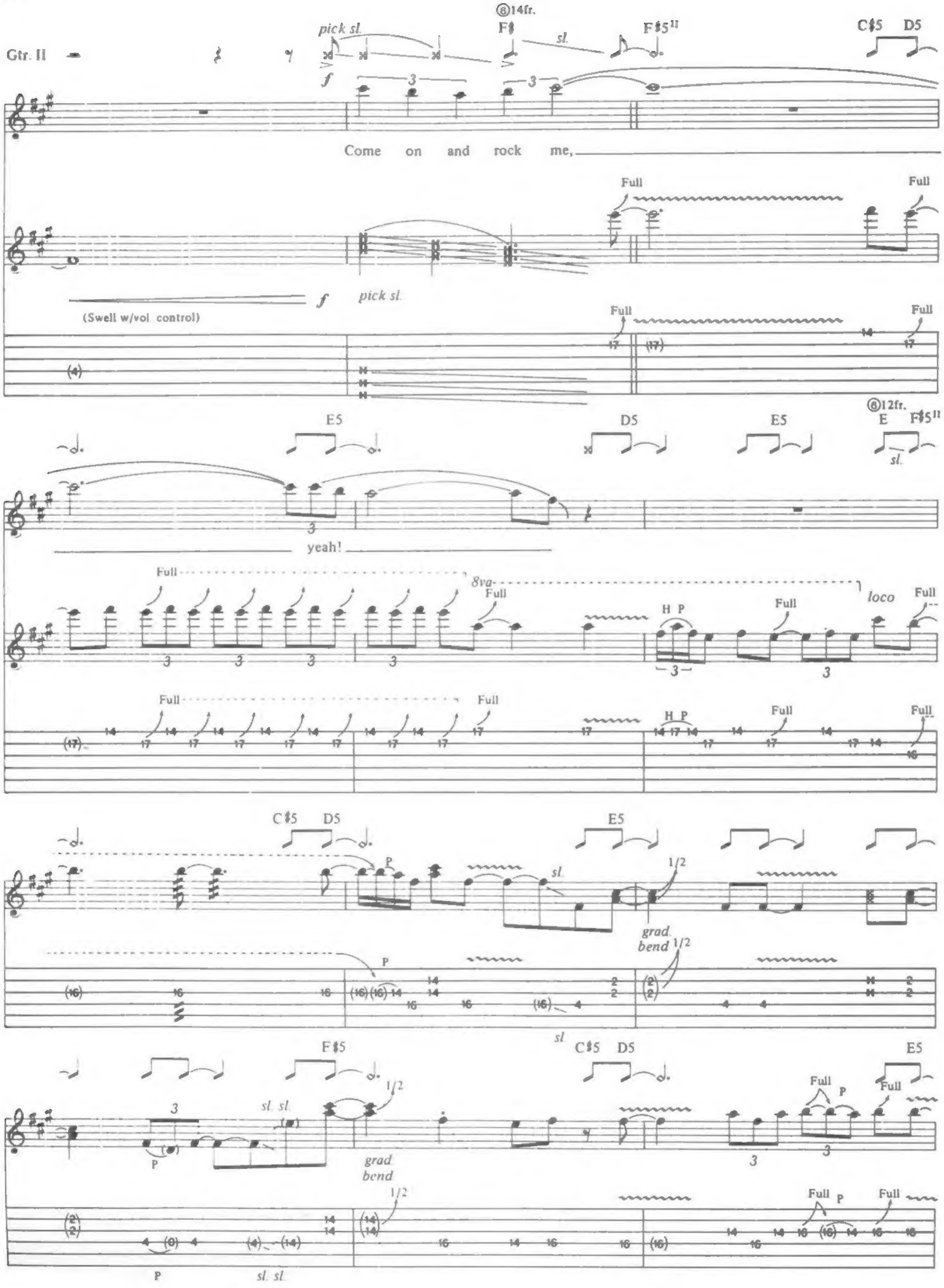
F♯m

Full Full Full Full

Let ring

B/F♯ F♯m

B/F♯ F♯m


Gtr. II
pick sl.
⑧14fr.
F♯
sl.
F♯5 11
C♯5 D5
Come on and rock me,
Full
(Swell w/vol. control)
pick sl.
E5
D5
E5
⑧12fr.
E F♯5 11
yeah!
8va
loco
H P
C♯5 D5
E5
grad. bend
F♯5
C♯5 D5
E5
sl. sl.
grad bend

D5 E5 F♯5 C♯5 D5

Full Full Full H P Full H H

8va

H P TP TP TP TPH TP TP TPH TP TP TP TP P T P TP TP TPH TP TP TP TP TP TP TP TP TPP

E5 F♯5 *Begin fade* C♯5 D5 E5

8va Full *loco*

H H THH TP TP TP TPP TP P TP TP TP P H P

H H THH TP TP TP TPP TPP TP TP TPP H P

D5 E5 F♯5 C♯5 D5

H 1/2 sl. sl.

P

H 1/2 sl. sl.

P

Fade out

E5 F♯5

sl. sl. A.H. sl. *loco*

trem. bar

sl. sl. A.H. sl.

A.H.
pitch: E

*Depress trem. bar before striking note

BAD MEDICINE / BON JOVI
BLACK DOG / LED ZEPPELIN
BLACK MOUNTAIN SIDE / LED ZEPPELIN
CLOSER TO THE HEART / RUSH
GIRLS, GIRLS, GIRLS / MÖTLEY CRÜE
HERE I GO AGAIN / WHITESNAKE
LADIES' NITE IN BUFFALO? / DAVID LEE ROTH
LIVIN' ON A PRAYER / BON JOVI
MIDSUMMER'S DAYDREAM / TRIUMPH
MR. SCARY / DOKKEN
NEW WORLD MAN / RUSH
OVER THE HILLS AND FAR AWAY / LED ZEPPELIN
ROCK ME / GREAT WHITE
SKYSCRAPER / DAVID LEE ROTH
STAIRWAY TO HEAVEN / LED ZEPPELIN
START ME UP / ROLLING STONES
STILL OF THE NIGHT / WHITESNAKE
STONE IN LOVE / JOURNEY
TOBACCO ROAD / DAVID LEE ROTH
UNCHAIN THE NIGHT / DOKKEN
WAIT / WHITE LION
WANTED DEAD OR ALIVE / BON JOVI
WHOLE LOTTA LOVE / LED ZEPPELIN
YOU GIVE LOVE A BAD NAME / BON JOVI
YYZ / RUSH